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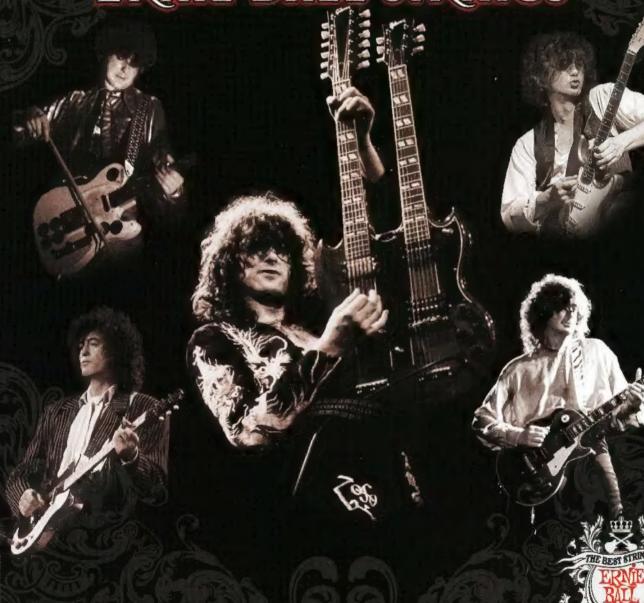
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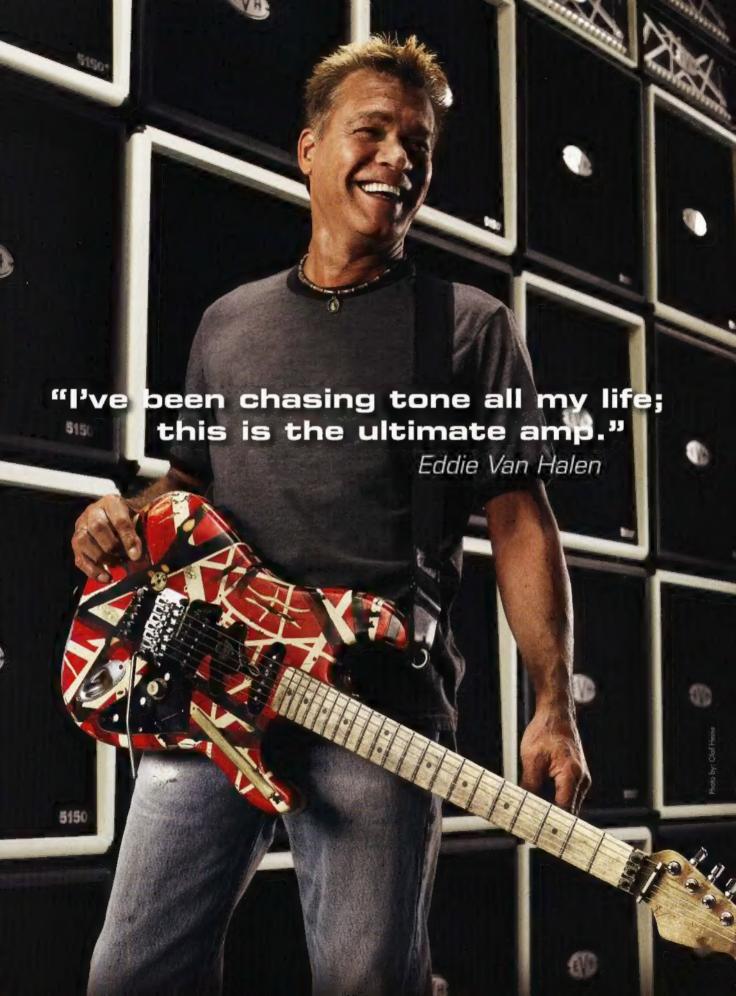
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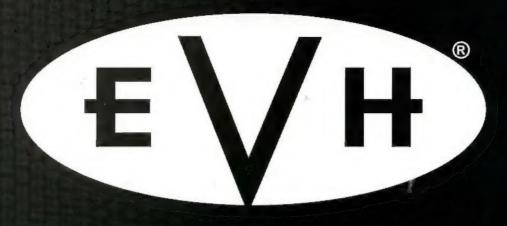


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VOL. 28/ NO. 9

SEPTEMBER 2007

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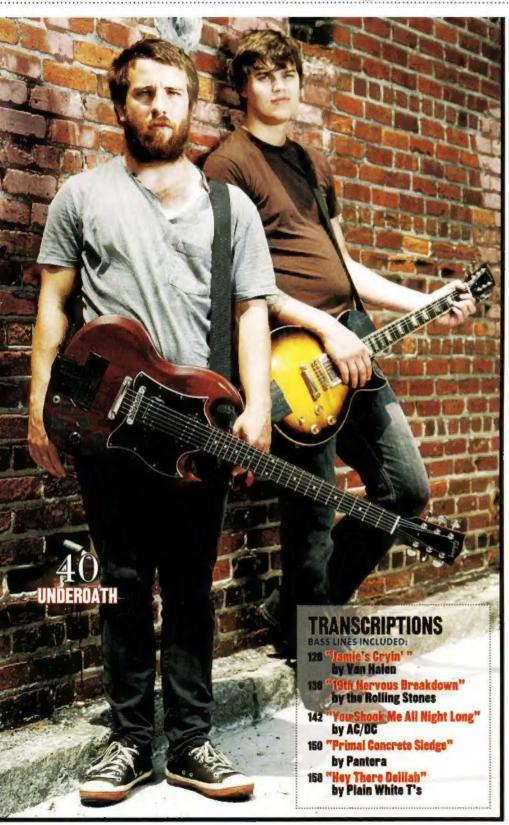
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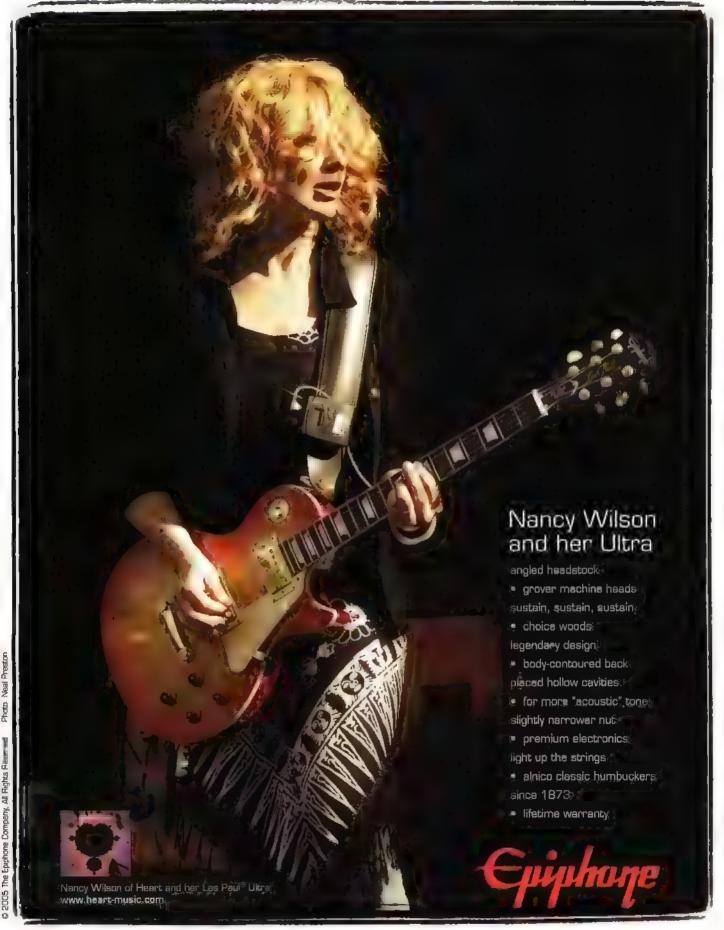
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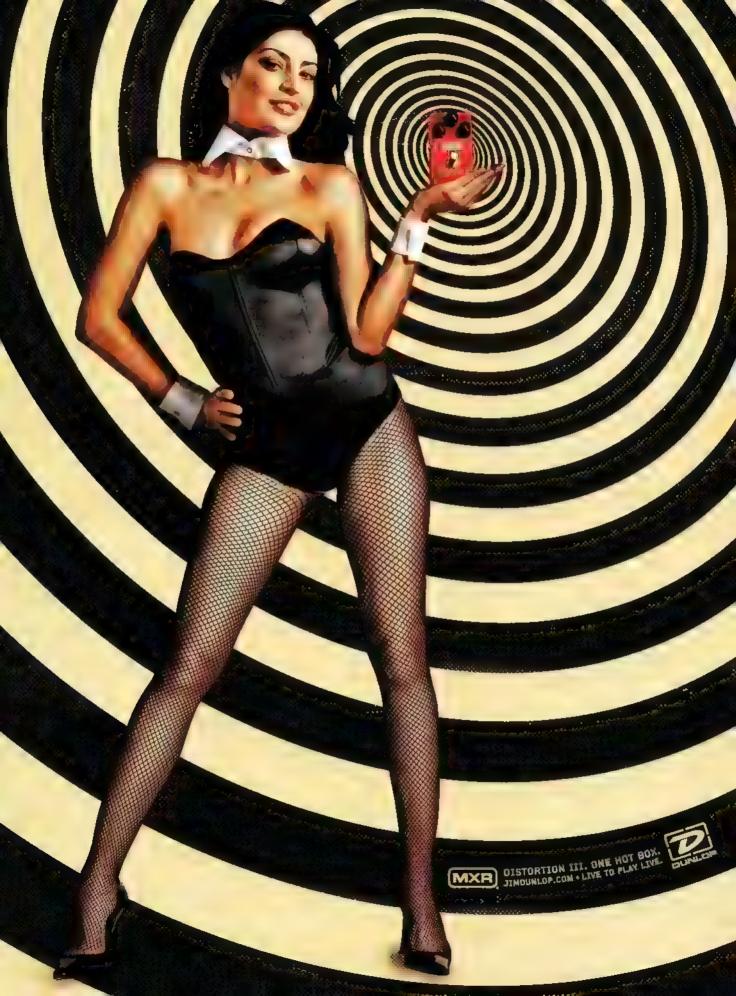
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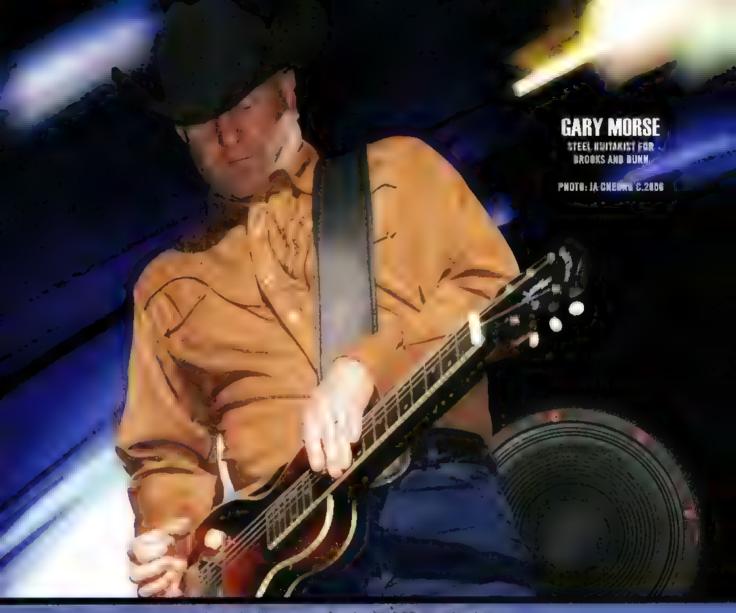
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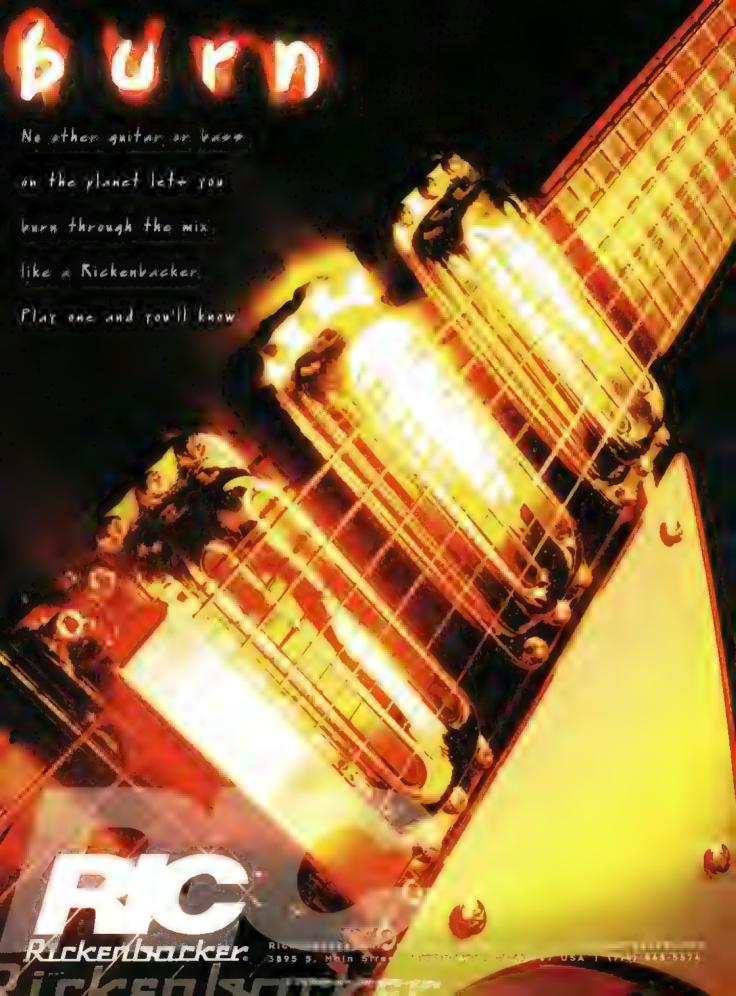
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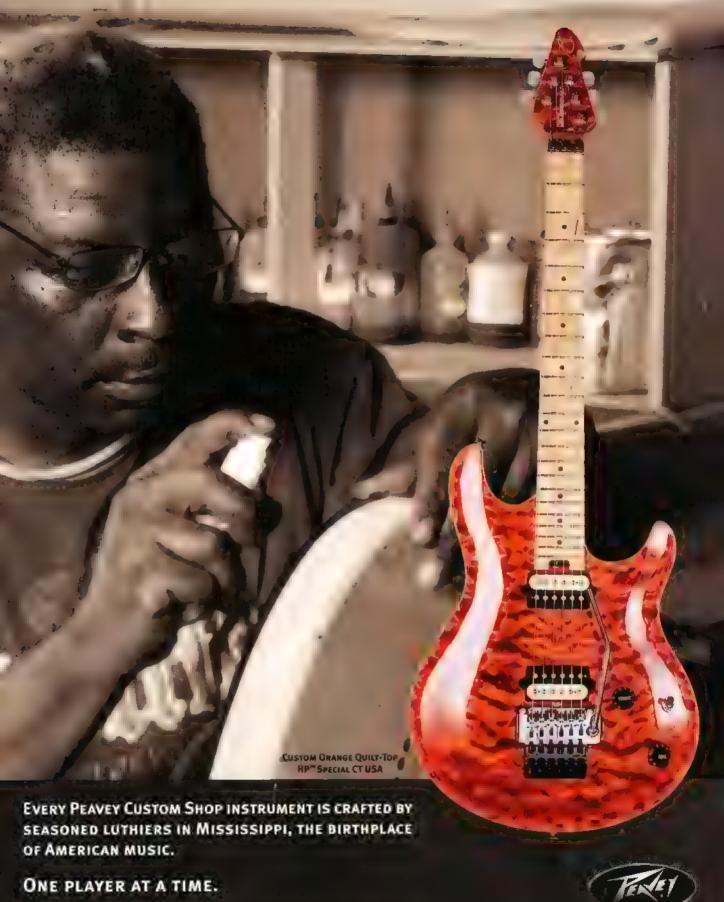
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THE WOODSHIED

SEPTEMBER 2007

NOTHIN' STAYS THE SAME

ROM TIME TO time over the past year or two, we've had concerns about our boy Edward Van Halen He'd given a couple of shaxy performances, and we'd heard the odd rumor about his health and seen the unflattering photos

of him. Like many others, we were worried for his welfare. And because Ed is so closely associated with Guitar World, we'd get asked all the time if he was okay. We didn't know the real story and weren't inclined to speculate, so we decided to just stay positive and wish him the best.

Then, several months ago, we received a phone call that gave us reason to be optimistic. Eddie wanted to talk with us about his

new EVH company, his replica guitar and a possible Van Halen tour. We had our interview with him, and while Ed sounded fine, we all agreed he looked a little frayed around the edges. Unfortunately, our cover shoot for the March 2007 issue made this

> evident, Soon after, we learned that Ed had decided to check into a rehab facility

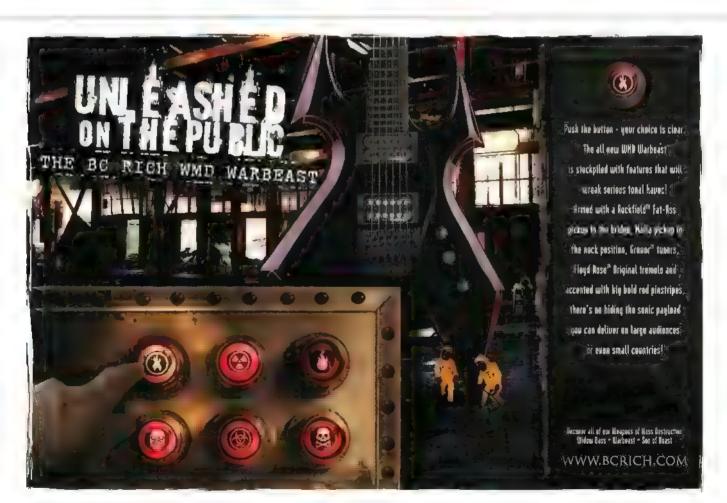
> What a difference a few months has made! The man on the cover of this month's magazine bears only a passing resemblance to the person who appeared on our cover just half a year ago. Tan, fit and smiling, Eddie looks like a man who has just received a new lease on life

While we understand that lifelong fans of Van Halen want to know every detail of his startling transformation, Ed says that he isn't ready to "go there" just yet and asks for some patience while he puts his life back together. The experience, understandably, is still too raw for him to discuss.

However, he is ready to speak about the thing that has always given him strength his music and endless fascination with the tools that make it come to life. We can't think of any other guitarist that has thought so long and hard about every last aspect of the electric guitar and its amplification. Ed has an unbelievably keen mind, and while he tends to play down this fact, his 5150 III amplifier confirms his brilliance.

Remarkably, Ed's first impulse is share his new ideas and discoveries with us. In the end, maybe that's all we really need to know. Certainly, for now, it will have to do

> -BRAD TOLINSKI Editor-in-Chief



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HAT'S OFF

Slash, Satch, Gilbert, Petrucci, Lynch, Hendrix, Laiho...what more could you need in a magazine? Great job on the July issue: it's seriously going to take me a long time to get through all the lessons, licks, articles and interviews.

-FlyingVal via guitarworld.com

The current issue with Slash is just awesome. I mean, how much better can you get; new Slash column and a monster G3 lesson with Satch, Petrucci and Paul Gilbert, I especially liked the ESP article and think it would be great if you could visit different guitar manufacturers each month.

> -Downward9 via guitarworld.com



I was incredibly impressed with the Paul Gilbert lesson on the CD-ROM this month You can tell that he's not only an amazing player but a great teacher as well. When I was listening to him explain things, I didn't really feel intimidated like you would with most guitar heroes. It felt like he was taking things that sound impossible on guitar and making them easy to understand for the rest of us.

-Scott W. Riley Fruitland, IA

For another incredible video lesson with Paul, check out this month's CD-ROM!

LESS FOR MOORE

I know most girls can't play an instrument-we were only created to be enjoyed by the male form. Then once we get knocked up and used up,



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they move on to the next younger girl. Thank you for throwing women back in time with your Girls of Guitar World online gallery, I appreciate it. We don't deserve to keep our clothes on. I'm glad none of your models know how to play guitar, because if we were capable of playing, that just would not make sense, Don't mind people who come to your web site to look up a tab and are then bombarded by images of girls who have no idea how to play guitar, let alone hold one. They are just as ignorant as

the imbeciles who decided that putting chicks with guitars in a magazine might help something. Congratulations, you've lost a reader.

> -Jeanie Moore via email

DOWN WITH THE VIC-NESS

Thank you for bringing the All That Jazz column from Guitar One over to Gustar World. There is a beautiful melodic world out here and writer Vic Juris has captured it. Please keep the column going.

-Sam Slowinski Gamesville, VA

THE ULTIMATE BE

/// What is your ultimate Galineup, dead or alive? Mine would be Jiml Hendrix, Jimmy Page and Stevie Ray Vaughan.

-modernvintage

/// Satch, Slash, Kirk Hammett

-MetalheadPunksa2

/// John Petrucci, Brian May, Yngwie Malmsteen

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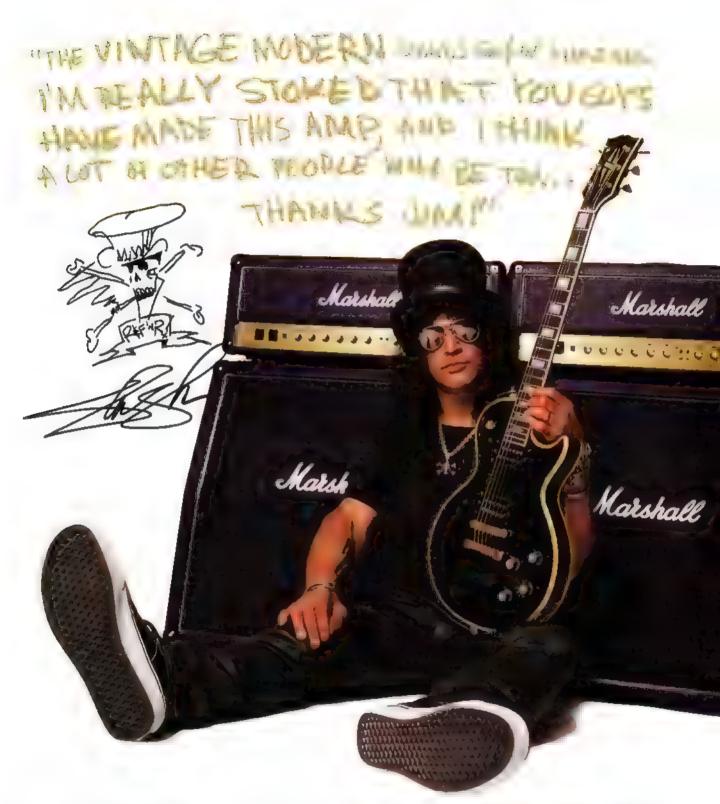
AGE 48 HOMETOWN Jacksonville, FL GUITARS Jackson Sta. Fender California Fat Tele, Yamaha Tv Tabor Signature GS I'VE BEEN PLAYING "The Voice of Truth" by Casting Crowns, "Soldlers Under Command" by Stryper GEAR I MOST WANT An IMAC



RANDALL DIAZ

AGE 17 HOMETOWN Fajardo, Puerto Rico GUITAR Black Ibanez SA with EMG Select bridge pickup Black Dahlia Murder's "I'm Charming" and originals from my band. Murder Is Parfection GEAR I MOST WANT Schecter HeliRaiser in Black Cherry

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!



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-Slash, Velvet Revolver

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HAIR PEACE

Poison, Twisted Sister and a host of glam rockers brush up for Rocklahoma, the Woodstock of metal fests.

By RICHARD BIENSTOCK

HIS SUMMER, hordes of hair metal fans will make a pilgrimage to Oklahoma for an event that is shaping up to be the glam-rock Woodstock. The Rock Fever Fest, also known as Rocklahoma, runs from July 13 through the 15th on a 400-acre stretch of land in the town of Pryor, Oklahoma, and will feature performances from more than 20 of the biggest hard rock bands of the Eighties.

The three days of music will be headlined, respectively, by Poison, Vince Neil and Twisted Sister, with each act supported by a full lineup of hair band legends that includes Ratt, Dokken, Oulet Riot, Skid Row, Warrant, Faster Pussycat and Slaughter, among many others. "It's going to be huge," says Mark Nuessle, General Manager of Catch the Fever Music Festivals. "We've sold tickets to fans all across America and also as far away as England, France and South Africa?

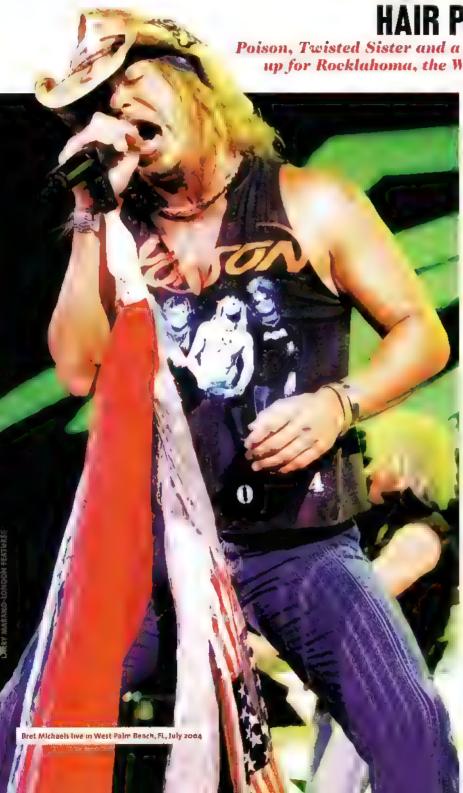
Billed as the largest Eighties rock festival of its kind. Rocklahoma grew out of another of Catch the Fever's events, the five-year-old Country Fever Fest. When the organization decided to branch out from country music. Eighties hard rock seemed a perfect choice "I grew up listening to classic rock," says Nuessle, "and these guys are like the new classics." The first act to be booked for the festival was Poison, "and from there," says Nuessle, "bands just started coming out of the woodwork, wanting to be a part of this thing

According to Poison frontman Bret Michaels, it is hardly surprising that the festival is generating so much excitement from bands and fans alike. "People are jonesing for rock again," says Michaels, "and they want to see bands that put on a great show, who believe that it's okay to be entertaining. That's what it's about for all the

acts involved."

As for Nuessle, he's already looking ahead to next year's event. "We want this to be an annual thing," he says, "and judging by the response so far, I don't see why it can't be. With these kinds of things, you just step up to the plate and swing, hoping one goes over the fence. This one went all the way into the next ballpark." .

For Rocklahoma ticket, lodging and camping information, visit rockfeverfest.com



WALK THIS WAY

Ace Frehley, Vinnie Paul and a host of luminaries turn out for Dimebag Darrell's induction in Hollywood's RockWalk and the Black Tooth Bash fundraiser.

TWAS DAYTIME, but this being Hollywood, the stars were out. The occasion was the late Dimebag Darrell's induction in Hollywood's RockWalk this past May 17. Similar to the Hollywood Walk of Fame, RockWalk honors important contributors to music with a plaque installed at the Hollywood Guitar Center.

The luminaries present for the tribute included Scott Ian of Anthrax, Slayer's Kerry King, Alice in Chains' Jerry Cantrell, and Dime's hero, Kiss legend (and RockWalk inductee) Ace Frehley. Gutar World associate editor Nick Bowcott got the occasion off to a start by raising a toast to Darrell's memory, and then each of the assembled friends took his turn at the podium to share a touching and typically humorous memory of the purple-goateed guitarist. Afterward, Zakk Wylde stepped onstage to perform his Dimebag tribute, "In This River," on piano



When he was finished, Dimebag's plaque was presented ceremoniously to his father, Jerry Abbott, his brother, drummer Vinnie Paul, and his girlfriend, Rita, before it was laid permanently in the RockWalk next to the plaque for Randy Rhoads,

one of his biggest influences.

The celebration continued that evening at the Los Angeles House of Blues, beginning with an auction of the Six String Masterpieces collection, which features more than 50 Dean ML guitars painted in Dime's memory by a rock star, tattooist or modern artist. Bidding was at times furious and high; Kirk Hammett's dime-covered guitar sold for \$75,000 and modern artist Mark Ryden's creation went for \$32,500 All proceeds went to Dime's charity of choice, Little Kids Rock.

When the bidding was finished, it was time to rock out with the Dime Day Black Tooth Bash fundraiser for charity. Vinnie, Frehiey, Alice in Chains, Ian, (continued on page 34)









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TUNE-UPS news+notes



(continued from page 32) Bowcott and numer ous others-including John5, Staind's Aaron Lewis, Dave Navarro, Linkin Park's Chester Bennington, Queensryche's Edd.e Jackson and Mike Stone, Slipknot's Paul Gray, Prong's Tomniy Victor, Iced Earth's Ripper Owens and Hatebreed's Jamey Jasta-assembled to play some of the late guitarist's favorite metal songs and a handful of his own classics "Hell Bent for Leather," "The Trooper," 'Parasite" and "This Love"

were among the high lights of the evening, which peaked with the Pantera showstopper "Walk "

"This was a truly amazing moment in heavy metal history," Vinnie Paul said when it was all over, "Every major musician that

we ever crossed paths with was there, and it was a true celebration of Dime's life and accomplish-

ments. Dune lives forever through his music and spirit, and with him being on the RockWalk, it will





BETCHA CAN'T PLAY THISI

JOHN5

"HERE'S A flowing lick that you can use in E minor. It incorporates downstroke sweeps, some alternate picking, hammer-ons, legato finger slides and some high bends with vibrato. The lick starts off sounding like a Bm7 arpegglo [B D F# A], which, when played over an Em or Es chord, or an E bass note, creates a cool, slightly off-

kilter Emm sound [E G B D F# A].

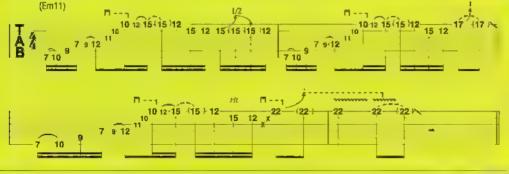
"The most challenging thing about playing the lick is sliding and shifting your fretting hand quickly and accurately and nailing the high bends. Practice the lick slowly at first, increasing the tempo once you've memorized the notes and feel comfortable executing the various techniques involved." *



PICK OF THE



ACE FREHLEY



Christian Olde Wolbers

Dan Donegan

Randall

Scott lan

Gregg Tribbett

Michael Amott

Sonny Mayo Secretary It's Your Gain

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TUNE-UPS stage coach The set lists of the stars



SLASH

of Velvet Revolver

NOKIA THEATRE, NEW YORK, NY MAY 22, 2007

Interview and Photos by NICK BOWCOTT



"Some Stone Temple Pilots songs are kind of hard for me to jam on, because a lot of their stuff is very slow and i tend to push the beat all the time. When 'Vasoline' came up, though, we just took to it right away...

We open with 'Let it Roll' for the same reason that we put it first on the new record—because it's the fastest, most aggressive, in-yourface rock and roll song on there. It's kind of like stepping off the curb and getting hit by a bus."

"I like playing the solo in 'Fall to Pleces.' Even though it's a written part, I can fluctuate the feel of it from night to night, change the mood and add a little more emotional content with the bends and passing tones."

VOODOO LAB GROUND CONTROL PRO MIDI CONTROLLER "I can't stand to have to make sure I push all these little buttons, it drives me nuts, so i have all my switching done offstage by my tech, Adam Day. The switching is pretty simple, it's just for guitar solos, for when I need my clean tone, for my Octavia pedal and for the echo effect at the start of 'Slither'

HOOD THE RESIDEN "On the new recard. I use It on the solo in 'Get Out of the Door.' I love using the Talk Box, but I only do so sparingly."

DO IT FOR THE KIDS 2 SUCKERTRAINS CHO . P. 1. . by BUPERHUMANA THIS FIGHTS SHE MINE C BIG MACHINE GEY OUT THE DOCK VASOLINE 1 FALL TO PIECEST JUST 16A TQUICK MACHINES

OUT IT ROLL !

SET ME PREE S

PSYCHO KILLEN

WISH KOU WERE HERE USB TO LOVE MEKS

DUNLOP RACK WAN CONTROLLER "Using a wah forces you to stand in one spotwhich is why t have so many wah controllers spread over the stage. I can have up to four of them. Usually, I'll have two in a club. three in an arena and four in a stadium.

"We all thought Pink Floyd's 'Wish You Were Here' would be a good song to cover, and the first time we played it, it felt good. It's an amazingly popular song, and the crowd always takes to it with open arms.

" 'Slither' was our first big single, and it seems to work at the end of the set. Even though we play so many familiar songs, that one seems to get the best response

"It's in a lower register and easier for Scott [Weiland] and Ouff [McKagan] to sing. We always pick Guns N' Roses songs that aren't the most obvious. We don't really want to pick an anthem, because it doesn't need us to

"People either really like (the Talking Heads'] 'Psycho Killer' or how we play It. Maybe It's a combination of both, because the song has been going over pretty well. When we added it to the set, we just changed the groove around a little to make It our own."

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SURVIVAL OF THE SHREDDEST

In a pair of new releases, Satch and Vai find sustenance in their virtuoso pasts.

STEVE VAL

Sound Theories Vol. I & II

JOE SATRIANI

Surfing with the Alien (CD)/ Montreux Jazz Festival (DVD) SONY - FOACY REISSLE

By ALAN DI PERNA

OE SATRIANI AND Steve Vai are undeniably the Beatles and Stones of shred guitar, No matter how that musical idiom evolves, and no matter how many hot new guitar slingers arrive on the scene, Vai and Satch remain the benchmark by which the whole thing is measured. Two new (well, sort of) releases by Var and Satriani illustrate both the longevity and surprising depths of the music that these two masters have created and fostered

Vai's double CD, Sound Theories Vol. I & II. arises from the guitarist's longstanding ambition to make his mark as an orchestral composer. These 2004-2005 recordings with Amsterdam's Metropole Orchestra go a long way toward establishing Vai's command of that prestigious musical medium. Disc one, The Aching Hunger, features orchestral versions of Vai rock compositions such as "The Attitude Song" and "Kill the Guy With the Ball." augmented by drum kit and bass guitar. and Vai's electric guitar set to stun.

Unfortunately, this is the less successful of the two discs. For one, it suffers from murky sound quality, a testimony to the difficulty of making rock guitar and a symphony orchestra coexist in the same sonic space. The two genres have always made uneasy bedfellows. Rock bombast does not necessarily equate with symphonic bombast, and bombast is a suspect aesthetic commodity to begin with. The orchestra's rich and varied tonal palette seems best when deployed to enhance more ballady and melodic Vai compositions, such as "Gentle Ways."

Disc two, Shadows and Sparks, is far more successful and nothing short of breathtaking. These are compositions that Vai wrote specifically for orchestra, some as early as 1980. When electric guitar does appear, it plays a compositional rather than solo improvisational role. One of the most memorable tracks is "Frangelica Part L" which alternates

yearning, solo violin lyricism with stirring passages of full orchestral grandeur. It's easy to hear the influence of Frank Zappa, Vai's mentor, in some of the pieces' multiple time signatures and skewed harmonizations, but Vai's work has a more romantic strain that helps establish his unique compositional voice.

This year also marks the 20th anniversary of another groundbreaking, genre-hopping masterwork, Joe Satriani's Surfing with the Alien. To commemorate the event. Sony Legacy has reissued Surfing with a pristine remastering effort overseen by Satch himself. In revisiting these tracks, what's most amazing is not the number of notes-per-second that Satriani can squeeze off but rather his ability





to make an electric guitar every bit as interesting, personable and brash as a rock lead singer

The album is definitely "of its time." a curious amalgam of new wave and hair metal, the decade's two reigning but diametrically opposed rock genres. Even so, the compositional integrity, melodicism and outright hookiness of Satriani's writing and playing outshine the album's retro-kitsch attributes.

To beef up the package, Sony has thrown in a DVD of Satrianl's 1988. debut appearance at Switzerland's Montreux Jazz Festival. The production values are basic, but the concert evokes memories of a time when Satch had a full head of hair and a bold new guitar style to share with the world







ROBERT JR. LOCKWOOD Steady Rollin' Man

Arkansas-born blues master Robert is Lockwood who died last November at age g1, was Robert Johnson's stepson and sole student. But as his sizzling jazz instrumentals "Steady Groove" and "Tanya" demanstrate, Lockwood was also a link between the dusty Delta sound and the elegant swing of Kenny Burrell. On his 1970 debut, Steady Rollin' Man. Lockwood revisits his stepdaddy's legacy, banging his electric stamp on "Rambile" on Mu Mind" and other Johnson diamonds. Lockwood's own grinding shuffles. like "Mean Rad Spider," are pure ---Ted Drozdowski





AND THE NOCTURNALS

Somewhere HOL YWOOD At 24, Vermontbased singer/songwriter Grace Potter is a classic rock belter who knows how to balance sweetness and power. On her third album, she lices that talent to work her lyric double entendre and familiar sketches of busted-up love and loneliness. Her bandmates leave each other plenty of space for these soulful songs to unfold, a skill that lets guitarist Scott Tournet's soaring leads really take off. Potter occasionally propels her boys with her Flying V but spends even more time behind a Hammond 83 organ, adding a dose of Allman Joy to the jam.
—Meredith Ochs



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TUNE-UPS profiles

UNDEROATH

Southern Comforts

By BEN SHAPIRO Photo by MATT MAY

AYING THAT Floridabased hardcore outfit Undergath have had a big year is putting it mildly. They have headlined tours, traveled the world and watched as their powerful sophomore effort. Define the Great Line (Solid State Records), made its debut at No. 2 on the Billboard chart, "It was pretty mind blowing," says guitarist Tim McTague, "to see our little band do something of that magnitude.1

McTague and coguitarist James Smith seem to typify the vibe of the band; a bunch of laidback dudes from the South who just love to play music. McTague is talkative and admits that the other guys make fun of him for listening to what he describes as "feminist music-like just scrotum-grinding, girls talking about 'girl stuff" (he also digs Refused, Mogwai and Page France). Smith is quieter, prefers Ryan Adams and Elliott Smith, and if his intake on Underoath's just completed Dirty South Tour is any indication, the man likes his barbecue. "I'm pretty sure I had some form of barbecue every day for the whole tour," he says proudly.

Both guitar players agree that working with Kiliswitch Engage's Adam Dutkiewicz on the recording of Line was a high point in their young career, "I don't care who's doing your record," says McTague, "go to Adam for guitars, because that dude knows guitars better than anyone." Smith added that Dutkiewicz had a pretty exact idea of what he

wanted in terms of sound.

"He'll let vou do whatever you want head, cab, whatever but he always puts a D1 on it and records the [direct] channe, so he can re-amp it again later "

Up next, Underoath will be joining the Warped Tour for July and August, after which they'll headline a



FORM OF

BARBECUE

McTague uses a Gibson SG Special, mostly because he got tired of breaking the more expensive Standard and '62 Reissue models. "I put a Seymour Duncan JB in it and played it through my stuff and I can't even tell the difference," he says. For amps, he uses an JCM800 Smith uses a Les Paul for stage and recording but still considers himself a Telecaster guy. He uses a '73 Marshall "Plexi" head and a '74 Fender Bassman head (through a Marshall 8x10 cab), and his description of that amp aptly sums up the power of Underoath "It sounds like glory." *

If along the way you are growing weary, you can rest with me until a brighter day.

It's okay, where are you going, where do you go?

written on a HD-28V alone in a hotel room at the end of a 48-date tour, 2001



TUME-UPS * profiles

GAME BOY

Guitar Hero's Marcus Henderson

Ry JEFF RITTS Photos by ANNA DICKSON

OU MAY NOT recognize the name or the face underneath that mane of scraggly hair, but it's safe to say that Marcus Henders on is the world's most famous cover guitarist As one of the studio musicians behind Red Octane's wildly popular Guitar Hero video game series, Henderson gets to have his crunch meta, riffing and searing lead work heard by the millions of gamers who need their daily fix of either the original 2005 PlayStation 2

game, last year's Guitar Hero II sequel, or the soon-to-be-released Eighties rock version of the game, Guitar Hero Encore Rocks the 80s

"I've been playing guitar for 20 years," says the 34-year-old San Francisco based metalhead, "and ever since I started, my only goal was to be a famous rock guitarist. And the fact that there are millions and millions of people playing my work every day across the globe is just mind blowing to me. I could set down my guitar tomorrow

and say, Twe made more of an impact

with my instrument than Lever could

have imagined.* But this is a marathon.

not a sprint, and the truth is that I don't want to be typecast forever as that one guy who did that one thing and then disappeared '

The list of songs Henderson has p aved in the three Guitar Hero games is pure headbanger heaven "Bark at the Moon," "War Pigs, ""Cowboys from Hell," "Balls to the Wall ' and newer classics ake Avenged sevenfold's "Beast and the Harlot" and Lamb of God's "Laid to Rest " The process of bringing these metallic monsters to the game is complicated, and it begins with Henderson transcribing the tunes himself and then figuring out how to nail the original artist's tone.







'I have such a good ear that I can hear the original song and pick out production techniques and even the original gear used in the studio, For 'Laid to Rest.' I freezeframed Lamb's Killadelphia DVD right at the part that Willie Adler was talking about his rig. and I could see all of his settings written above his dials. So I zoomed in and wrote everything down, and then I called Mesa and asked them to send me a Mark IV, and I used that to record the song for the game."

it's obvious Henderson will go to

great lengths to capture the stylistic elements and tonalities of the world's greatest guitarists. But even he has his limits.

"I did consider sawing off a few of my fingertips for 'War Pigs,' " he says with a laugh, "But I didn't want to commit that much."



To see video of this interview, check out this month's CD-ROM!







HOLLYWOOD

ALBUM The Down of Addiction (Krimi-

rical, sleazy, wham-

bam-thank-you-

HISTORY These

ers built their rep

ma am arena rock

Maryland glam-rock

through their music

and DIY work ethic.

Their efforts were

at HPStival where

with Foo Fighters,

AFI, Counting Crows

and tA Guns. HIH's

received play at the Baltimore Ravens'

home games and on

Road Rules Challenge

TALKBOX "We just

want to play," says drummer Jason

"Roobyn" Bryant.

"So we went into

our basement and

wrote (The Dawn of

said, 'Let's write

a record that we

MTV's Real World!

music has already

rewarded with a spo-

they shared the stage

nal Records) THE SOUND Theat.

ALBUM in Stitches (Soft Drive Records)

THE SOUND Obercatchy emo Actual's danceable power pop caught the attention of Velvet Revolver's Scott Welland, who signed the LA. quartet to his Soft Drive Records and produced in Stitches, On the afbum, vocalist/gultarist Max Bernstein (son of Nora Ephron and Watergate lournalist Carl Bernstein) provides loads of melodic lines and literate lyrics. Actual are the smartest-sounding band in punk-pop in a long time,

says Weiland. "The

melodies and lyrics

are brilliant."



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Carlos Santana spreads his message of global tranquility through new CD reissues and a star-studded live DVD.

By ALAN DI PERNA

ARLOS SANTANA HAS a way of describing Hymns of Peace, the star-packed concert that he organized three years ago to raise peace consciousness worldwide. "This is the music that makes the Berlin wall in people's minds come down," says the legendary guitarist.

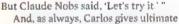
Held in Switzerland on July 16, 2004, at the prestigious Montreux Jazz Festival, Santana's concert is now receiving widespread exposure thanks to a new double-DVD set from Eagle Rock Entertainment, Titled Hymns of Peace; Live at Montreux 2004, the DVD shows the guitarist and his supernaturally tight band Jamming with a multicultural roster of guests, including Mahavishnu John McLaughlin, Steve Winwood, keyboardists Chick Corea and Herbie Hancock, guitarist/producer Nile Rodgers, jazz sax great Wayne Shorter and African vocalist Angélique Kidjo, among others. The set list takes in everything from Bob Dylan's "Blowin' in the Wind" to Bob Marley's "Get Up Stand Up" to the "Ode to Joy" from Beethoven's Symphony No. 9.

"See, I know a secret that a lot of people don't," says Santana. "The secret is that people like Herbie. Chick and John don't see themselves as jazzbos or some kind of elite jazz musicians. They see themselves as perpetual children, open to everything and anything all the time. This is why the DVD works-because we're able to play the music of Bob Marley, Marvin Gaye, John Coltrane, Bob Dylan and John Lennon. There are not many musicians who dare to embark on doing a concert like this and make it a triumph of the spirit. And that's what I would say this was: a triumph of the spirit over the flesh."

The idea of doing a large-scale, multi-artist peace concert first came up in conversations that Santana and jazz saxophonist Wayne Shorter had in 1988 while on the road with jazz trumpeter Miles Davis, Longtime Montreux promoter Claude Nobs helped make the idea a reality. "Most promoters or impresarios would say, 'That's impossible. It's cost prohibitive," says Santana, "All these excuses.



BELIEVE IN COMPETITION. I BELIEVE IN CHARMING AND CAPTIVATING PEOPLE." SANTANA



credit to the Most High "I feel very grateful to God that I was able to dream this thing. I have a lot of help from my invisible friends on the other side and my visible friends on this side '

The formidable task of preparing charts and arrangements for the big show fell to Santana and two of his band members, keyboardist Chester Thompson and bassist Benny Reitveld. "You have to step back and get the right tempos, the right keys, the right arrangements, the overall length of the

> show and the whole presentation," Santana explains. "But there wasn't really that much rehearsal. We went in the day before and rehearsed about two hours. We just ran it through with everybody, and the next day we did about 45 minutes of soundcheck. I'd given CDs to some of the guest artists who wanted to know what was up. But most of them just showed up and played. My band was the house band. They had to be solid for everybody."

This musical achievement is



TUNE-UPS profiles

made even more impressive by the fact that, on the previous evening, Carlos hosted, organized and performed at a blues concert that featured Buddy Guy Bobby Parker and Clarence "Gatemouth" Brown (Eagle Rock released Footage of the show last year as the triple-DVD set Carlos Santana Presents Blues at Montreux 2004,) All three blues guitar icons are special to Santana in different ways. He and Guy have performed together often and are reportedly collaborating on an album. One highlight of the Blues at Montreux DVD is watching them iam on the T-Bone Walker blues chestnut "Stormy Monday." Going head to head with Buddy Guy is a daunting challenge for any guitarist, but Santana's soloing is focused like a laser beam, diamond-hard in its clarity and confidence. as he quotes a few of T-Bone's signature parallel-fifth moves and then unites the song's familiar chord changes with his own unique Afro-Latin-psychedelic sense of phrasing.

"Buddy Guy is like a supreme warrior with the ultimate samurai sword." Santana says, "And the only way to win his heart is to do the apposite of what he's doing. I can't get into the ring with Buddy Guy or B.B. King and try to play like Buddy or B.B.; they'll kill me. So I have to bring my own menu-what I've learned from studying the vocabulary of Miles' way of phrasing the blues, or [Thelonious | Monk's. Whenever I play with Buddy Guy or Eric Clapton, I try to offer something really beautiful and new to them, because then they are charmed. I don't believe in competition. I believe in charming and captivating people "

Bobby Parker is a bluesman that Santana has been championing for many years now Santana was

just a kid growing up in Mexico when he first heard Parker's early Sixties singles "Steal Away" and "Watch Your Step." (The latter song is often cited as the inspiration for the guitar riff in the Beatles "I Feel Fine ") "A lot of people don't know about Bobby, but he's one of the last of that era," Santana says. "I'd put Bobby in the same class as Buddy Guy and Otis Rush. There are very few people left alive who can penetrate your heart with the blues like that,"

The late Gatemouth Brown was the only artist on the bill that night with



THERE ARE NOT MANY MUSICIANS WHO DARE TO EMBARK ON DOING A CONCERT LIKE THIS AND MAKE IT A TRIUMPH OF THE SPIRIT. - CARLOS SANTANA

whom Santana had no performance history. "That was the only time I met him and played with him, But I always knew about Gatemouth, because he used to back up Freddie King, and I know he loved T-Bone I also knew he was a very unique person who loved country music, blues and Duke Ellington."

But to hear Santana jam with Gatemouth, matching his tone and phrasing to the late blues legend's highly idiosyncratic fingerstyle electric blues. you'd swear they had been playing together for years. Brown could be notoriously cantankerous, but Santana says he experienced no such attitude problem, "Hey listen; after Miles Davis, Gatemouth was a pussyeat. I just immediately showed him my heart and respected him. He was very guarded, like many people of that generation are. But once he saw my eyes, he saw I was there to offer him gratitude, respect and admiration, and he brought his guard down."

Santana himself is worthy of much respect and admiration. Now 60 years old, he first sprang to fame in 1969, catapulted by a breakout performance at Woodstock and a stellar self-titled

10 and his 1989 disc Blues for Salvador garner a Grammy. And at the dawn of the new century. Santana was back in the mainstream with his multi-Platinum smash Supernatural and its equally successful follow-up, Shaman

Recently, Santana has undertaken the task of remastering his vast catalog for reissue on Sony Legacy, June saw the release of Multidimensional Warrior, a double-disc compilation culled from late-Eighties/early Nineties albums like Beyond Appearances, Spirits Dancing in the Flesh and Milagro "Those are albums that I don't think people really listened to," he says, "So I've compiled a love letter of all the songs from there that were special to me. One CD is purely instrumental, and the other one, if you listen to the lyrics, is something that is very much needed today for the healing of our planet,"

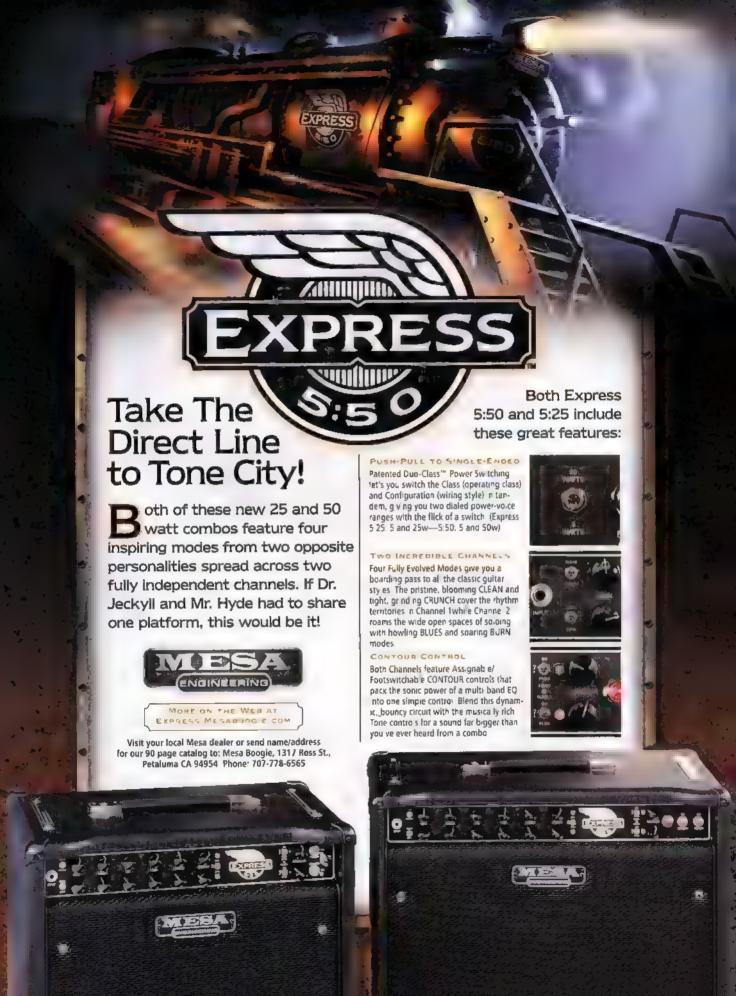
Later in 2007, Santana will release a career-spanning greatest-hits retrospective, the highlight of which will be the previously unreleased original version of "The Game of Love," his 2002 hit that featured Michelle Branch on vocals. Santana had first recorded the song with Tina Turner, but Arista



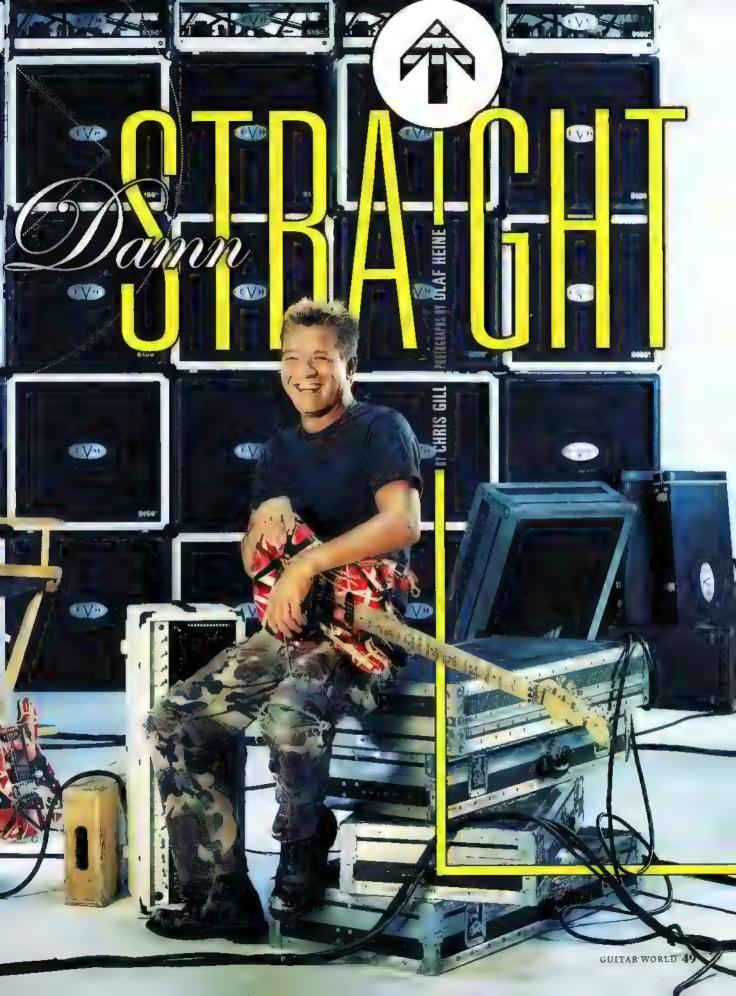
debut album. Pioneering the use of Latin percussion and rhythms in rock music. Santana earned a well-deserved place in the Seventies classic rock pantheon. He experienced a spiritual awakening in 1973 and struck off in a jazz-fusion direction, teaming with McLaughlin for the influential Love Devotion Surrender album and record ing with fusion luminaries like Corea and the late Alice Coltrane Santana was right in step with the world-heat Eighties, a decade that saw his 1981 album Zebop! rise into Billboard's Top

record chief Clive Davis shelved that performance, betting that the more youthful Branch would put Santana in touch with a younger demographic

Now Carlos wants to bring the Turner version to light. After all, bringing light where there's darkness has become this multidimensional warrior's lifetime quest, "Looking back on my life, it's been brutally intense at times," says Santana, "But I'm on a journey this year to retain that same intensity, but do it in a more soulful, kind and compassionate way." .







OLAT HEIME

Then in February came the news that devoted fans of the original Van Halen lineup had waited more than two decades to hear: David Lee Roth had rejoined the group. Plans for a Van Halen world tour were also discussed, and Ed revealed that his son, Wolfgang, would be playing bass on the tour. "Wolfgang breathes new life into what we're doing," he said. "He's going to kick some major ass."



OF A BLIND
MAN. I
USE MY EARS.
I DON'T
EVEN KNOW
WHAT
PICKUPS ARE
IN MY
GUITARS
SOMETIMES."

The announcement that Van Halen were 2007 inductees into the Rock and Roll Hall of Fame shoved the band even further into the spotlight. Fans wondered whether Ed and Alex Van Halen would perform at the induction ceremony with the new lineup and if ousted members Sammy Hagar and Michael Anthony would also participate. Rumors about Van Halen spread like wildfire through the press and the Internet, and after several years of relative silence, the Van Halen machine was revved up and ready to rumble like never before

But as quickly as the machine got up and running, its gears ground to a halt. First came news in late February that the tour, announced less than three weeks before, was postponed indefinitely. Then on March 8, only four days before the Rock and Roll Hall of Fame induction ceremony. Ed decided to enter a rehabilitation facility. The official Van Halen web site posted a brief message from Ed to his fans announcing his decision. "I have always and will always feel a responsibility to give you my best. At the moment I do not feel that I can give you my best. That's why I have decided to enter a rehabilitation facility to work on myself, so that in the future I can deliver the 110% that I feel I owe you and

want to give you."

Ed checked out of rehab and made his first public appearance on April 20 at the Phoenix International Raceway, where he served as an honorary official for the Subway Fresh Fit 500 NASCAR Nextel Cup Series race. Fit, tan, and with his hair cut to a short, spiky style similar to the one he rocked during his previous period of sobriety in 1995, he looked better than he has in years.

As he sits down with Guitar World for his first post-rehab interview, Ed stresses that he wants to keep the focus on his latest EVH project, the 5150 III amp. He appreciates that readers are interested to hear about his experience in rehab and assures us that he will discuss the topic when the time is right

"I want to say thank you to all the Van Halen fans for the tons of emails and all the support they provided when I was in rehab earlier this year," Ed says, "It was an intensely personal thing that I'm not really comfortable talking about right now, but I want everyone to know that their support has and always will mean the world to me. I want everyone to know that I am truly grateful"

Suffice to say, Ed has emerged from rehab with a new outlook on life, but a few important elements of his personality haven't changed at all-his devotion to music and his pursuit of the ultimate tone. Which brings us to the 5150 III amp. A significant departure from the 5150 and 5150 II models that preceded it, the 5150 III is a three-channel, 100-watt head with a specially designed 4x12 cabinet. Ed, his part-time tech and full-time manager Matt Bruck, and Fender amp research and development engineer Mike Ulrich built an entirely new model from the ground up to offer a product that is unlike anything else on the market.

"I've always been very proud of



my dealings with the 5150 line," Ed says, "But I've gotta say that the 5150 III is light years beyond anything else that I've ever put my name on or been involved with. For that matter, it's better than anything I've ever played through. The whole process took close to two years, but now the amp is finally approved."

Each channel on the 5150 III offers its own characteristic voice—clean, rhythm and what Ed describes as "over the top"—and separate control section. Not only is the amp capable of duplicating all the tones for which Ed has been known—it also delivers new sounds. (See page 62 for a de-

tailed preview.)

With the introduction of the 5150 III amp, the EVH brand is officially off to a start. Like proud parents, Ed and Bruck can barely contain their enthusiasm for the amp as they discuss details about their new baby. It seems fortuitous that Ed decided to take a fresh start on life at the same moment that his new venture finally was ready for birth. With his renewed outlook, one can only wonder what achievements and challenges he'll conquer next

GUITAR WORLD Why did it take nearly two years to develop the \$150 H/?

books. Plus, designing an amp can be an elusive process. When you're collaborating on building an amp, you're trying to communicate verbally things like tone and attack. It's like trying to describe a color to a person, it's not as simple as people might think. It's not a simple as connecting caps, tubes and wiring, then plugging in and having it work. Many things get lost in translation when you're trying to describe attack and you know nothing about capacitors, wiring and that kind of shit.

MATT BRUCK How do you describe a sound with words?

VAN HALEN Sometimes I wish the techs were deaf. If they couldn't hear, then they would just do what I tell them!

[laughs] We had some difficulty getting going. The first couple of guys we worked with did not understand our feng shui—I call it "Ed shui," which is "my way"! [laughs] In about spring of '06, we started working with Mike Ulrich, and he definitely spoke "Ed shui." It was easy to communicate with the guy. He knew exactly what Matt and I were talking about.

ERUCK The chemistry was on target at that point. It was off base prior to that.

GW Chemistry is very important when you have a project as big as this.

VAN HALEN That's about all you've got. You have to understand each other's lingo and how to move forward. Mike definitely understood where I was coming from. We got in a rhythm and a groove, and it began to progress quickly.

GW How did the collaboration process between the three of you—Ed, Matt and Mike—work? Ed, would you play through the amp and make comments while Mike changed

parts and tweaked the amp?

BRUCK We started in Scottsdale [Arizona, at Fender's corporate headquarters], but after doing that one time we realized that we needed to be on home ground. We needed to be in a place that we were familiar with and that our ears were accustomed to. Everything was designed, built, tweaked, modified and approved here.

VAN HALEN Nothing goes out until it's approved at 5150 tudios.

BRUCK It's where we know how things really sound. If it sounds right here, it's going to sound right wherever we take

GW Did Mike come out there and do a lot of tweaking, or would you send the amp back to Scottsdale with your comments?

BRUCK It was a little of both

VAN HALEN If it was a major ordeal, he would take the amp back to Scottsdale, but the majority of the work was done here.

BRUCK We would do R&D for a day, and at the end of the

NATURALLY WIRED

For Fender amp guru Mike Ulrich, developing the EVH 5150 III was the thrill of a lifetime.



BEST HEAD EVER

Guitar World takes a first look at the EVH 5150 III head and 4x12 cabinet.

BY CHRIS GILL

ESIGNED WITH considerable input from Ed Van Halen and introduced in 1991, the Peavey 5150 EVH amplifier quickly achieved status as a classic, must-have amp. Eight years later, in 1999, Ed and Peavey announced the 5150 II, which improved upon the original circuit by adding another preamp tube (for a total of six) and a second set of EQ, presence and resonance knobs to provide separate tone controls for each channel

Well, another eight years have passed and, right on schedule. Ed is back with not only a new amp but also a new company. The 5150 III is the first newly designed product from his EVH brand, which is manufactured and distributed by the Fender Musical Instruments Corporation (the parent company of Fender, Jackson, Charvel, et al.). A true three-channel amp, the 5150 III represents a significant departure from its predecessors in terms of tone, responsiveness and versatility. Its wide range of sounds and performance capabilities should please tone geeks and pro connoisseurs alike-which explains why. although this model has just hit the market, it seems destined to become a classic

FEATURES

Featuring four 6L6 tubes and a pair of massive power and output transformers, the 5150 III pumps out 100 watts of power. Eight (count 'em!) 12AX7A preamp tubes provide almost obscene levels of gain while they retain individual tonal character for each channel. Black circular mesh metal screening encloses the amp's front and back while it provides ample ventilation to keep all those tubes from overheating, and the front grille is subtly decorated with Ed's signature (and copyrighted) stripe motif in matching black.

The head's front panel boasts a mind-numbing array of knobs—no fewer than 18—but unlike the control configuration on many other three-channel amps, it is straightforward and easy to use. Each channel has its own gain and volume controls (much easier to comprehend than the "pre" and "post" designations on the 5150 III's predecessors), plus low, mid and high EQ. Separate presence controls for each of the three channels are located at

the right edge of the chassis. The only other front panel controls are selection switches for changing channels without the footswitch controller (included with the amp as standard equipment) Finally, there's a single 1/4-inch jack for plugging in your ax.

The back panel contains the power and standby switches, the send and return jacks for the mono effect loop, a preamp output, a seven-pin jack for the footswitch, a 4/8/16-öhm impedance selector switch and a pair of parallel speaker outputs. The footswitch features exceptionally rugged and sturdy die-gast metal construction and heavy-duty switches for each of the three channels and the effect loop. Corresponding colored LEDs make it easy to determine which of the three



channels is in use -One, green, Two, blue: Three, red-and a purple LED indicates that the effect loop is engaged. The footswitch comes with a 25-foot cable that is long enough for all but the biggest stages, and because the cable is detachable, you can replace it, should excessive roadie abuse or drunken stage divers damage it.

The 5150 III's matching 4x12 cabinet is a necessity if you want to experience the amp at its best; it's loaded with specially designed Van Halen signature Celestion EVH-G12 speakers. which are available only with this cabinet. Other features include a slanted front baffle for optimum sound dispersion, recessed metal lifting handles. removable casters and caster trays for stacking multiple cabs. The amp and cabinet are available with a choice of black or ivory covering. I recommend black if you're a die-hard dirty road dog, but ivory is the way to go if you want a classy-looking half stack for your studio or video shoots.

PERFORMANCE

The 5150 III provides all the versatility guitarists want from a threechannel amp and does so without operational headaches. There are no confusing switches or push/pull buttons, and every control does exactly what you want it to, making it easy to dial in any desired tone in a few seconds. While this version of the 5150 does away with the resonance control, I doubt anyone will miss it, as the amp has an uncanny knack for responding to your touch as if it's reading your mind. You can make the response as tight or loose as you want just by altering your pick attack.

The tone controls provide a wide range of textures and flavors, yet even at the most extreme settings the amp always makes your guitar sound well defined, full bodied and detailed-no indecipherable mud or tiny, piercing mosquito tones. Voiced with a "million-dollar" midrange, the 5150 III is dialed in to that elusive EQ sweet spot where notes sing with fat sustain and harmonics pop like firecrackers on the Fourth of July. This amp absolutely loves humbuckers. My Gibson Les Paul Standard and late-Seventies Ibanez Destroyer never sounded more devastating, especially when I copped a few

of Ed's choicest licks.

Channel One is the 5150 HII's clean channel, but in addition to providing the warm, chiming twang of a classic Fender amp, it can deliver deliriously delicious overdrive that covers everything from Stevie Ray to Jimmy Page tones. This channel feels and responds a lot like a cream-colored early Sixties Bassman, one of Ed's old favorites

The four-buttor footswtich gives control over channel selection and effects

LIST PRICES: Head. \$1,999.00; 4x12 cabinet.

MANUFACTURER: EVH. evhgear.com

OUTPUT: 100 watts RMS TUBE COMPLEMENT: Four 6L6 power, eight

12AX 7A preamp CHARREST Tires CONTROLS: (each chan-

nel) Gain Low, Mid, High, Valume Presence FEATURES: Mono effect

loop, p. eamp output, paralle speaker outputs. 4/8/16 ohm Impedance

SPEAKERS: Four Celest on EVH-G12 12-inch speakers FOOTSWITCH: Faur-

button (included)

The effect loop proand no hum at a leven with the gain maxed.



Channel Two, which he calls the rhythm channel, comes about as close as you can get to Ed's coveted "Plexi" Marshall tones without spending a small fortune. Slap an MXR Phase 90 and Flanger up front, plug a digital reverb set to a plate preset into the effect loop, and it's 1978 all over again (only this time you know how to play "Eruption" correctly).

Ed calls channel Three the "over the top" channel, and that's an understatement. With more layers of fat than a Taco Bell combo burrito, this channel takes gain beyond the threshold of pain and into a new dimension of power. Tune down to drop D and dig how the bottom strings go ka-chunk-ka-chunkka-chunk like melodic pile drivers when you chug on the "Unchained" riff

Some of the 5150 III's best features are the ones most players won't even notice. For example, the amp and effect loop produce very little residual noise and absolutely no hum even with the gain cranked way up on channel

Three, Step on the channel-selection footswitches and the desired channel engages instantly-there is no delay whatsoever. When the speakers are pushed to distortion, the transition is smooth, musical and natural sounding, with no harsh overtones or "paper-ripping" crackles. The head and cabinet work together like a finely tuned machine that responds to the most subtle nuance or inflection and brings out the best in your phrasing and technique.

THE BOTTOM LINE

As the saving goes, the third time is the charm. The 5150 III performs like three separate amps, each with its own distinctive voice and character. Whether you're a devotee who wants to duplicate Van Halen's signature tones or a performer who needs the utmost in tonal versatility onstage, the 5150 III provides the guts and glory players demand, from timeless classic sounds to untapped modern textures.





Ed's stripe motifiends a subtle touch of decoration to the grille-

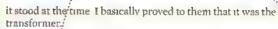
MBOVE HOSS MARING RETNAITD BELOW ROSS HALF NILDOLS

day we would itemize our conclusions. And if it was deep, where the layout of the circuit would need to be changed to facilitate what Ed was asking for, Mike would take the amp back and work on his own for a while.

VAN HALEN I'd say 99.9 percent of the tweaking was done here, although one of the big turning points came about early in the process when we were in Scottsdale at Fender. I believed that the transformers in the amp were not happening and were keeping the amp from sounding the way I wanted it to. We were in a room with a shitload of people-everyone from three-piece suiters to techs and I had a crazy idea; I asked them to try a certain transformer with the amp where



THAT AMP ON WITH THE BASS FEEDING BACK FOR A MONTH, I KID YOU NOT."



BRUCK They were working on other things, tweaking the preamp, making changes to the output stage, but the transformer is the heart, soul and essence of any amp

VAN HALEN I'm not knocking them for it. You have to understand that whenever you start with a new company, they're going to want to use parts that are lying around and readily available. I didn't particularly care for what they had lying around, so we brought out own. That was the beginning of the 5150 HI. Tubes are a very important part, too, I don't know what type of transformers they were, but they worked

I'm kind of a blind man. I'm just a tone chaser, I use my ears. I don't even know what pickups are in my guitars sometimes. Whatever sounds good to me at the time is what Luse. I don't know what the fuck the fransformer was, I just pulled it out of something, 🔑

GW Are the transformers custom made?

BRUCK They have a proprietary design that's made just for the 5150 III. It exists nowhere else. It took miles and miles of comparing and A/B-ing to come up with what we wanted. An amplifier has so many different reactions depending on what you play The engineers kept pushing back at us with suggestions, but we stack to our guns. We just had the feeling that this particular transformer was the one, and it was,

VAN HALEN After we got past that hurdle, which was the biggest one, the tailoring and shaping of all three channels was next in line. This amp is the cleanest and dirtiest and all things in between of anything I've ever played through The sustain is across the board on this amp, and that goes from its chicken-pickin' clean sound to its over-the-top dirty sound. I don't really like distortion that much; I like clean sustain, rhythm sustain and totally over-the-top sustain that's on the verge of blowing up. That's the essence of the 5150 III.







BRUCK So many people pursue distortion as a means to sustain.

VAN HALEN Most guitarists still use some kind of overdrive or distortion pedal in front of the amp to get their sound, I'll never forget when Billy Corgan from Smashing Pumpkins interviewed me for Guitar World. He came up to my studio and asked if he could plug into my rig. I handed him my guitar, and he was going, "Whoa! This thing is out of control. Where is your fuzz box?"

BRUCK It was feeding back. You've got to cut back the volume when you're not playing notes. It's like a wild bucking bronco

VAN HALEN You know how it is when players take a break in a song and don't turn down the volume knob on the guitar? With any 5150 amp, especially the 5150 III, you've got to turn your volume knob off or it will go gung-gung-gung-gungwooooo and feed back. That's what happened to Billy, He



IS LIKE A **WOMAN THAT** RESPONDS TO YOUR TOUCH. AND I WANT THE AMP TO DO WHAT WANT!"

asked where the overdrive pedal was, and I explained to him that there was no overdrive pedal. It was the amp! That's very different than how most people approach an amp. For me, the amp has always done the work, along with my fingers, I don't depend on any stomp box, I use my flanger, phaser and wahwah, and I've got a few outboard effects, but the basic premise of my sound is amp, guitar and fingers.

GW Tell me about some of the new features on this amp. VAN HALEN The channel switching on this amp is instantaneous. With previous 5150 models, I had to anticipate where to punch in to get the channels to switch smoothly. It's like with the old tape machines, where you had to anticipate punch-ins a little before the beat. I don't know how Mike Ulrich achieved my goal, but he achieved it, I told him that when I hit the switch, I want the channel switched immediately, with no hesitation, popping or noise

BRUCK It's the fastest channel switching Ed or I have ever

heard

VAN HALEN It is so fucking accurate it's sickening, Wolfie, Alex and I just rehearsed yesterday, and it was the first time I'd played in about 12 weeks, which is irrelevant, because for me playing is like fucking or riding a bicy-

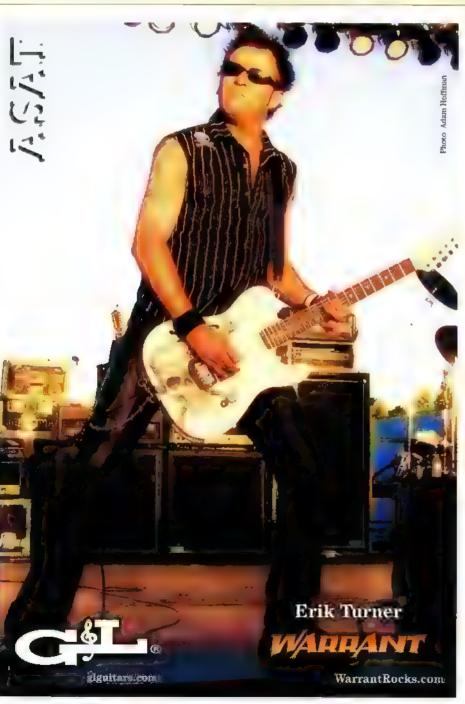


cle: you don't forget how to do it. I was really getting off on the channel switching, because it was so clean and tight. I didn't have to use a brain cell to think about when to hit the button. I've yet to see an amp that is this tight.

GW Did you have the sound of certain amps in mind when you started designing the amp?

VAN HALEN Of three amps, actually. Because the 5150 III is really three amps in one. There's a very fine balance between the preamp and the output stage of the amp. Basically, we improved upon the sound of all three channels. It was very simple. With all the 5150 amps, the starting place is always my ear and my fingers. It's what feels right. It's either butter or it's fucking not. It's not this "I can't believe it's not butter" bullshit! [laughs] It's got to be butter. Ask Matt. When we're on tour, I can bit just one note and tell whether the amp is happening or not. It has to feel right

BRUCK It's instantaneous: Is the connection there? Does the amp provide an extension of what is going on in Ed's mind? That goes down to his hands. Everything is connected, the mind interprets the inspiration, the hand interprets the mind, the guitar and amp interpret the hand. There has to be this harmonious connection so that what's represented by what comes



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out of the speakers, which is the end result, is connected to every point along the line.

VAN HALEN And it had better relay what I'm trying to say

BRUCK Otherwise the connection is incorrect. In the time that I've worked with Ed, he's always known what he's going for, If there's any disconnection in that series of connections, we've got a problem.

van HALEN I don't want the amp to be an interpreter; I want it to be an extension of me GW A lot of detail can get lost in the translation.

VAN HALEN No shit' Whether I'm working with an engineer on an amp or whoever, I don't like interpreters. I want the amp to do what I want. I want to speak clearly about how I feel. The amp has got to be sexy It's like a woman that responds to your touch. And I want the amp to do what I want! And it had better be able to be three different people, so to speak

growt When you have that, you can do anything. When you don't, you've got to work two or three times as hard to get the point across.

VAN HALEN I've got to say that where the 5150 III is right now is the most accurate representation of what I need from an amp. It is what I use

GW What should a good clean sound have?

VAN HALIN That's an elusive question. .

Sustain!

get from a clean sound. I know from teching and from working with Ed as long as I have that probably the biggest challenge is getting sustain from an outright clean channel.

van Halen It has to be a warm, round sound.

GW What did you want to achieve with the rhythin channel?

van Haten The same thing. That's what I wanted to do across the board

58 Cs We spent more time with the rhythm channel than ever before, because it offers more.

VAN HALEN Because the over-the-top channel is so over the top, I end up using the middle channel more than ever. It's beefier, rounder and more versatile

GW The speaker cabinet is an important part of an amp's sound. What is the 5150 III's cabinet like?

VAN HALEN The final version is a little oversized compared to most 4x12 cabinets. We went through every damn thing you could think of to come to what we have. We experimented with everything: the thickness of the wood, which is birch, the way the cabinet is constructed, the baffle, the tilt of the baffle, the back of the cabinet, the wiring, the gauge of the wire, the jacks, the handles, what effect the covering has on the sound, the grille cloth the thickness and different types of grille cloth that you can use

BRUCK We found that a basketweave cubinet rolls off a shitload of high end. We went through more than a dozen prototypes to get to the final version.

VAN HALEN The clincher is what's in the cabinets.

GW And what speakers are in the cabs?
VAN HALEN EVH-G12 speakers made by

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Celestion, I'm the first guitar player in history to have my own signature Celestion speakers. Celestion speakers were a big part of my sound from day one. It was great to work with them and come up with a speaker that is very similar to what I used in the old days. The 5150 III is the only amp that will come with these speakers.

GW How far along was the amp when the new speakers were developed?

VAN HALEN We started off with older Celestions, and then we developed the new ones after the amp was done.

BRUCK The speakers are as important as any other element in the chain. At the end of the day it's the sum of the parts that creates the overall result.

VAN HALEN It's about the guitar, the pickup,

the cable that plugs into the amp; then the amp does its job and the speaker cabinet has to work in conjunction with the guitar and the amp. It's a great, positive domino effect.

BRUCK Every single element has to be the ultimate. Ed pushes the limits of performance more than anyone I've ever seen. It's bizarre how his ear is tuned into things. When something isn't satisfying him, he'll go, "Check this. Check that." It could be anywhere in the chain, and he'll know where to look. Ed's rig is sort of like an Indy car.

VAN HALEN It's a finely tuned piece of equipment that has to be able to convey what I'm playing. And it's built like a brick shit house. I've got to tell you a funny story about Mike Ulrich: We were at my studio and had one of

the later prototypes of the 5150 III. At the end of the day before we walked out of the studio. I took a six-string bass and plugged it into the amp. I laid the bass on the ground right in front of the speaker cabinet, and Mike looked at me like What are you doing?

BRUCK It was feeding back wildly.

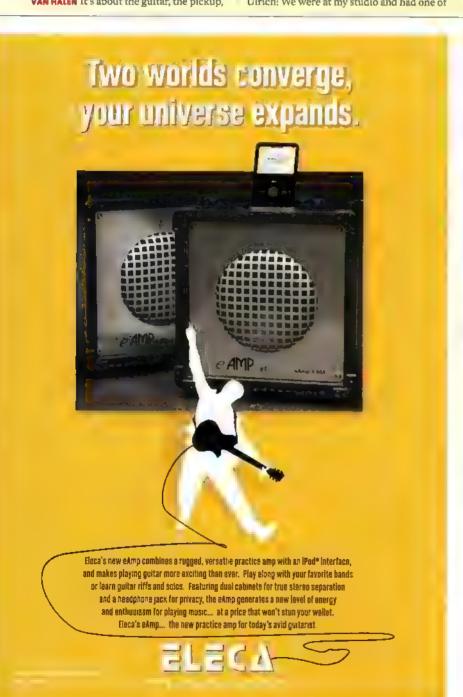
VAN HALEN I've never mentioned this before, but that is how I crash test my equipment. I laid the bass down in front of the cabinet and positioned it properly so it would vibrate at a certain harmonic frequency, We walked out into the control room and I told Mike that's how I crash test my shit. I left that amp on with the bass feeding back for a month. I kid you not, We went through three phases of that, each amounting to a month to five weeks. The amp never blew. The amp is already crash tested, road tested-whatever you want to call it. I unplugged the speaker cable to see how long the amp would last with nothing plugged into it. Actually I think I did



that by accident. I had three or four heads in the control room where I prefer to play, and I was going "Shit! The amp's on but I don't hear any sound!" Matt noticed that the speaker cable was unplugged. If you know anything about other heads

GW They'll start smoking and blow up. VAN HALEN Well this amp would not! BRUCK We don't recommend trying that,

VAN HALEN But it's good to know that if some idiot roadie goes behind your cabinets and accidentally unplugs them from the head. the amp will not blow





GW There are a lot of knobs on the head-18 to be exact-but the amp has a very straightforward design. Each knob does what it says, and there are no confusing buttons or push/pull knobs like you see on many multichannel amps.

VAN HALEN There are separate EO-bass. treble, mid and presence controls for each channel-you know, the standard shit, except this doesn't sound like a standard amp.

agua There's a wide range of attenuation. It's not like you're hearing the sound move only three notches when you sweep the controls from 0 to 10. You can really hear the tweaks

VAN HALEN We also decided to label the controls differently. Instead of being numbered from zero to 10, it says Off, 1/2 and Up. There are no numbers

BRUCK There are also gain and volume controls for each channel. It's a true three-channel amp. Nothing is shared in this amp other than the effect loop, which you can switch on or off any time you want. Other than that, you don't have to split the difference or share anything. not even a master volume.

GW It's truly three amps in one HR. That's correct It's a true, fully ad justable three-channel amp.

VAN HALEN It's a jazz amp, a country amp. a rock amp, a disco amp... You know those rattling cars you see going down the street blastmg hip-hop? I say get a \$150 III and put it in your trunk! You'll watch your bumper fall off

GW What type of tubes are in the 5150 HI?

WILTERN THEATRE THE FILLA DIE ROSELAND THEATER

STATE THEATER

PABST THEATER

MOORE THEATRE COMMODORE BALLROOM

HOUSE OF BLUES
ROYAL OAK MUSIC THEATRE
MASSEY HALL THEATRE
UNIVERSITY OF BUFFALO

HAMMERSTEIN BALLROOM

EVETTEE PENFORMANCE CENTER LUPO'S HEARTBREAK HOTEL

KESWICK THEATER

WESTER THEATRE

MORTH PORK THEADIE

THE BORGATA

BIRCHMERE

THE ROOM

STARLAND BALLROOM

VAN HALEN We tried everything, and 6L6s and 12AX7s are the best

GW Why is that?

VAN HALEN They're workhorse tubes. B51 K The 12AX7s are very low noise, and there are no microphonics. Keeping noise low in a very high-gain amp is important. There's already a certain amount of noise that is inherent in a high-gain circuit. A lot of effort goes into assuring that the consistency in the tube is there. For environmental reasons, tubes are made all around the world in countries like China, Yugoslavia and Russia, which are more lax with their quality control. Because of that, getting consistency in output and preamp tubes can be an issue. No effort or expense was spared to ensure that the consistency in the tubes was there. A tube can greatly influence what the amp sounds like, so getting consistency from unit to unit was

GW EL34, or 6CA7, tubes are associated with the early Van Halen sound. Why didn't you go with those?

key. The 12AX7s that are in the 5150 III are low-

VAN HALEN I prefer 6L6s

GW Why?

noise, high-gain tubes.

VAN HALEN Are you married?

GW Yes

VAN HALEN Why do you like your wife? Because you like her, right? I like 6L6s. I think EL34s are more temperamental

BRANK EL34s don't marry with high gain as well.

VAN HALEN The best set of EL34s that I ever played isn't made anymore. It was a matched set of Telefunkens that I bought 25 years ago from Tower Radio when I still lived in Pasadena. After that set wore out, I had to find something different because I couldn't find them anymore. 6L6s don't wear out as quickly They're bulletoroof

GW How would you describe the tone of this amp in personal terminology?

VAN HALEN It changes my tone from brown to round

a to It's full bodied

VAN HALEN Yeah! I like a chick with a little meat, you know what I mean? Most of us do. It's just got to have tone. I don't know how to describe it. I'm a tone chaser and I just know when it feels right. If it feels right, it's going to sound good

GW Can we talk about some of the amps you've used in the past?

VAN HALEN I've used everything under the sun. This amp is the culmination of every amp I've ever played through. This amp is my present, big time

ER .. . Just like the amp is an extension of the guitar, which is an extension of the hand, mind and inspiration, the 5150 III is connected to what Ed did in 1978 and every sound he has produced that has been heralded and examined in detail. The same motivation that inspired Ed in 1978 is still in effect. He is always pushing.

VAN HALEN The funny thing is, in the past 1 didn't use my equipment the way it was supposed to be used anyway. Talking about my old amps is irrelevant because I didn't use them the way they were supposed to be used.

GW You did manage to find an extraordinary Marshall,



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ALEX LIFESON

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SwitchBlade in available in a 100 watti Flood and 50 and 100 watti Combos.

Highes & Kettuer

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VAN HALEN I honestly think it could have been any amp and it wouldn't have made a difference

BRUCK You used to use old Fender Bassmans, too.

van Halen Oh yeah! I would use anything, I used to use Sound Citys and Oranges, and once I had a whole wall of Vox Super Beatles. It's like Hendrix—whatever was there, I'd plug into it. Don't forget that tone starts with your fingers. The 5150 III makes it easier on your fingers. This amp is the best translator on the planet.

GW Now that the EVH brand has officially launched, what's next?

VAN HALEN We're just continuing to push the envelope. For Fender, the 5150 III project is definitely a shot in their ass, because Fender doesn't have a high-gain amp like thus. But, with the EVH brand, they do now

BRUCK Any product that's out there that we're not satisfied with, we want to improve on it. We want to offer things that we couldn't otherwise get, like the guitars and the amplifiers.

VAN HALEN It's wide open for anything.

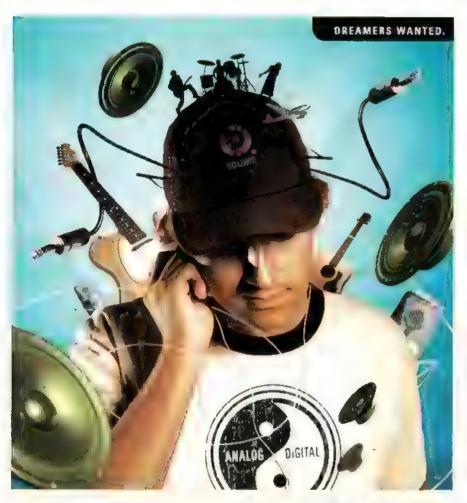
BRUCK Ed's never short for ideas; he has a lot of ideas up his sleeves. We really look forward to bringing our ideas to the marketplace EVH is a vehicle for Ed to be able to offer people exactly what he uses. He could go to a Guitar Center, pick up some EVH products and goright onstage with them. There's no difference Most importantly, Ed will not put his name on anything that does not stand up to his crash tests and has the potential to outlive any of us.

There's no worse feeling than having a piece of gear go down on you during a gig. It's like standing onstage with your pants around your ankles, Ed goes to enormous lengths to ensure that those things don't happen to him.

van HALEN I need that. Everything I'm involved with has to outlive me. I'm brutal on everything that I use, so if it can survive me, it can survive anything. Microphone companies actually send me mics—very high-end ribbon mics—to see if they'll survive. They know if it will hold up to me, it will hold up to anyone. I have a reputation for being very brutal with my gear. I just beat the shit out of stuff.

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The beauty of this amp is that it pleases everyone, You don't have to play like me. You don't have to play Van Halen music in order to like this amp. Matt was a big part of designing this amp, and his preference for tone is different from mine. Across the board, this amp will please pretty much everyone. The proof is in the product.



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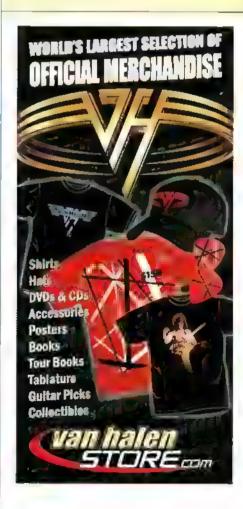
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PAUL GILBERT'S

In the accompanying video lesson, rock guitar god PAUL GILBERT teaches an insightful, multipart lesson in the art and science of lead guitar playing



To see video of Paul playing each of these examples, check out this menth's CO-ROM! SHREDI

few guitarists can rip like Paul Gilbert. As the driving force behind shred-progenitors Racer X and the chart-topping late-Eighties outfit Mr. Big, Gilbert dazzled with his unhuman fretboard range that included wide stretches and intervallic leaps.

But he was a reluctant guitar hero. When he went solo in 1996, Gilbert shied from the shred spotlight and pursued a pop vocal direction. It took more than 10 years, but in 2007, he returned to the land of big guitar chops with his solo debut, Get Out of My Yard, an album that represents the perfect meld of his amazing technique, harmonic gifts and off-the-wall sense of humor. As anyone who has seen him on this year's G3 tour with Joe Satriani and John Petrucci can tell you, Gilbert's talent for ripping guitar lines has only grown stronger.

For those who have had that opportunity, or who have seen him perform at a guitar clinic, the video lesson featured on this month's CD-ROM will be quite familiar. An articulate and effective teacher, Gilbert presents an insightful multipart lesson in which he breaks down the mechanics of his various playing techniques and his conceptual approaches to the instrument.

RHYTHMIC IDEAS

As Gilbert explains in this first section of the lesson, a great way to generate ideas for melodic and rhythmically grooving solo licks is to play a simple rhythmic vamp made up of a few notes and some "scratch" strums, then use it as a springboard for improvising melodic ideas. This is easier said than done, especially for shredders who are used to tearing up and down the fretboard with little consideration for rhythm and playing "in the pocket."

Gilbert suggests starting out with simple ideas that are rhythmically interesting but don't have a lot of notes, such as the funky A minor pentatonic-based vamp shown in FIGURE 1. By thinking like a drummer and focusing on playing something that really grooves, you'll pay more attention to playing with feeling and soul. When playing this vamp, pick aggressively and try to get the most out of each note, and be sure to tap your foot in steady quarter notes to really get into the groove.

Once you get used to this approach, you can start to introduce more notes, and that's where the fun really begins. As Gilbert demonstrates, you can use a simple vamp as a launch pad for improvising more ambitious, note-inclusive licks and fills, like those shown in FIGURES 2-4. Gilbert advises that it's very helpful to think of each of these phrases as being played as a drum solo, some-

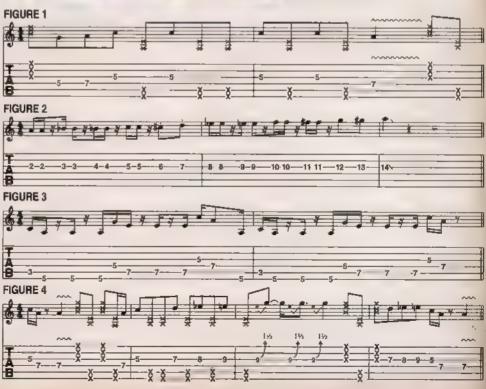


thing that inspires him creatively and helps him remember ideas.

The fret-by-fret chromatic movement in FIGURE 2 shouldn't be too difficult to master. When playing it, use whatever fingering you like; make sure to mute the lower strings to suppress unwanted noise and to count and perform the rhythms correctly. FIGURE 3, while based on the harmonically straightforward A minor pentatonic scale, is a more challenging fill, as it involves some string skipping. As when learning any new piece of music, start out slowly and gradually increase the tempo while streamlining and economizing your movements. The lick in FIGURE 4 doesn't follow a set pattern but uses ideas similar to those in the three previous examples. The muted notes will help you maintain your groove throughout, so concentrate on making the pick hand comfortable before targeting all the notes.

"REVERSE" STRING BENDS

FIGURE 5 is an example of a slick, country pedal-steel-style bending technique Gilbert demonstrates whereby he picks a fretted note on the B string, bends the string with his ring finger (supported by the middle finger) and simultaneously bends the G string at the same fret with the tips of the same fingers, Upon completing the B-string bend, he picks the G string for the first time and releases the bend, creating a drop in pitch on that string (from Eb to D). This cool-sounding move is often called a "pre-bend and release" or a "reverse bend."





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Most of your practice should be centered on executing the half-step bends in tune. You can reference the target pitches of the bends by playing the unbent notes one fret higher. Once you get the techniques under your fingers, move the lick around the neck in different positions and keys. The technique also works quite well on the first and second strings.

In true Gilbert style, our maestro demonstrates the lick in a fast blues context at the end of a blazing run in A (see FIGURE 6).

FAST, REPEATING

Gilbert plays many note patterns that are familiar to most rock guitarists, but there is always more than meets the eye when one attempts to play any of his licks. The resourceful guitarist often begins a fast run with an upstroke. This may seem unusual, but it allows Gilbert to maintain an outside picking motion as he moves from the second string to the third, as he demonstrates with the repeating A minor blues scale lick shown in FIGURE 7. This kind of economical picking movement becomes even more important when string skipping, as the guitarist goes on to demonstrate in FIGURES 8 and 9. In FIGURE 10, Gilbert performs a double pull-off on the third string, changing the rhythm from threenote groups to four-note groups. When playing all four of these examples, keep your fret-hand index finger barred at the lifth fret.

BLAZING PENTATONICS

Many of Gilbert's licks are based on patterns that he moves around the fretboard, as he demonstrates with the climbing A minor pentatonic legato run in FIGURE in. The initial melodic pattern is eight notes long and is repeated with different notes across the remaining strings.

Although Gilbert has long fingers, he uses his fret-hand pinkie a lot. It's a point worth noting, because you might think that he would rely on his extended reach and not use his pinkie much at all Gilbert advises students with similarly endowed hands to develop the use if their pinkie because it will pay off in the long run. The earlier you build its strength, the sooner it can become useful. Be sure to use the pinkie to finger all the eighth-fret notes in FIGURE 11.

When playing this example, it's easy to start thinking in triplets, as the grouping of the first three notes suggests. Keep in mind that you're playing 16th notes; tapping your foot, or at least nodding your head on each downbeat as Gilbert does in the video, will help you feel the 16th-note subdivision.

FIGURE 12 is a descending, patternbased A minor pentatonic lick that



Gilbert demonstrates, this one incorporating more hammer-ons than pull-offs. Notice the wide interval jump between the fifth and sixth notes (C down to E). Gilbert begins this lick with a downstroke and alternate picks the notes that aren't slurred, avoiding the use of two consecutive downstrokes or upstrokes, which in this case would slow him down. Try moving this lick to other areas of the neck and repeating it in different octaves, as Gilbert often does.

NATURAL HARMONICS

In FIGURE 13, Gilbert demonstrates how a scale, in this case C major, may





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be played melodically in diatonic thirds. The pattern is "down one note, up two notes," and it stays within the scale. Gilbert does something similar in FIGURE 14. Here, he uses a symmetrical fingering pattern across the strings, but the notes don't comprise any particular scale. Players like Eddie Van Halen and Dimebag Darrell have used symmetrical patterns like this in their lead playing. Be sure to concentrate on the fingering pattern used in this example and notice how it's similar to the first example, in terms of contour.

Gilbert then takes the same fingering pattern from FIGURE 14 and plays natural harmonics (N.H.) instead of fretted notes, creating a very cool and unusual note sequence with lots of wide intervals. When executing each natural harmonic, be sure to lightly touch the string with the fret-hand finger directly over the fret rather than press the string down to the neck behind the fret. The harmonics at the fourth fret are a little more challenging to nail and must be performed accurately. Otherwise you'll just produce a dull mute.

PIANO-STYLE LICKS

FIGURE 16 is a cool piano-style lick that Gilbert plays, and it's a pointed example of his efficient picking technique. As in FIGURES 7-10, the guitarist begins with an upstroke to economize the movement from the high E string to the lower strings. A lot of Gilbert's super-fast alternate picking is based around this principle. When playing this example, keep the alternating notes on the high E and B strings separate so that they don't bleed into each other. You can do this by releasing each fretting finger's pressure against the string immediately after the note 18 picked. Also, avoid moving your fret hand excessively; it should move very little, in fact, so work on keeping the movement as efficient as possible.

THREE-DOTAVE LICKS

Gilbert points out that a 24-fret guitar has a four-octave range (not including harmonics) and that the fretboard's layout lends itself well to repeating note sequences in different octaves up and down the neck using the same fingering shape. A cool technique the guitarist likes to use is to take a short melodic idea and transpose it up and down and across the neck in octaves, as he demonstrates with the three-note A major arpeggio shape in FIGURE 17. This technique helps develop your skill at shifting positions quickly and offers a great way of extending a short lick into a mammoth one. Notice that the initial three-note sequence is repeated on the next two higher strings using the same pattern, two frets higher and then on the top two strings, three frets higher.

This two-string concept is particu-



larly useful for guitarists since it relies on each pair of adjacent strings, except the G and B, being tuned the same way. in fourths. FIGURE 18 is another example of this technique that Gilbert offers. this based on a more interesting sixnote pattern in the A Mixolydian mode (A B C# D E F# G), which works well over an A7 chord. To help switch from his fourth finger to his second finger between each six-note group, Gilbert uses a subtle finger slide, which is easier than trying to perfectly nail each position shift "from the air" and sounds very cool. You'll find it helpful to first practice each six-note group separately before stringing them together, Also, keep your fret hand arched high, because flattening your fingers will cause noise and slow you down

UNTRANSCRIBABLE LICK

"Here's my secret lick that's been impossible to transcribe," says Gilbert. "I know the mental process involved and can teach your brain how to get it. There's this kid in Japan who's apparently an expert on my style. He plays all the stuff that I've done, which is kind of frightening for me! Every time I see him play, I'm like, 'I've gotta





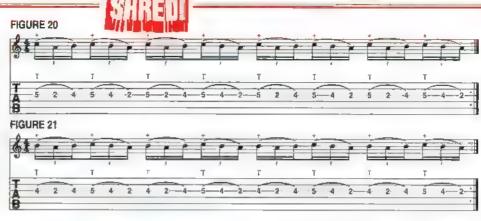


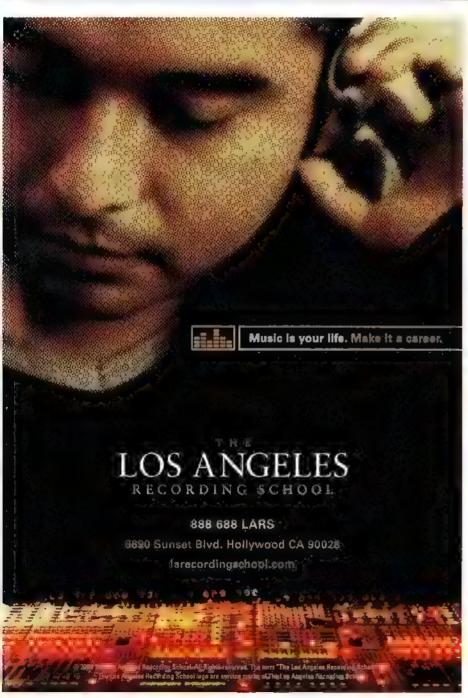
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learn something new!' And so I came up with a seemingly untranscribable, lightning-fast legato lick that I'm hoping even he can't play!"

Not letting Gilbert's "untranscribable" tag deter us, we've tabbed out the lick he plays on the video in FIGURE 19. The best approach is to start with your fret hand only, which maps out the initial II-note pattern upon which the lick is based. Gilbert uses this pattern all the time, so it's worth getting to grips with it before adding the tapped notes.

The general principal behind the





taps can be a little bit confusing at first, because Gilbert doesn't quite do exactly what he thinks he does; even though he starts off by tapping the B note at the D string's ninth fret on the video, when the lick is in full swing he begins taps the E note at the same fret on the G string instead. When he moves to other positions and strings, he then alternates the tapping between the two strings, but for



our main lick, stick to tapping the ninthfret E on the G string. This tap will serve as your "pulse" as you ramp the lick up to speed. Paul demonstrates this on the video, alternating between the original legato lick and the tapped lick. Listen for the rhythmic accents of each tap in the lick. This is the key to working with the odd set of notes and making the lick flow



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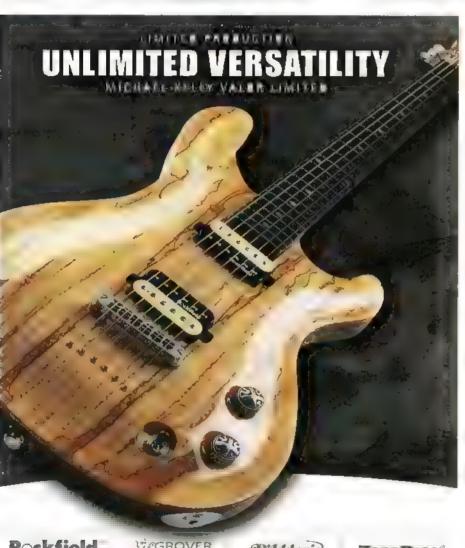
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We can see why this lick has never been transcribed before, but it's reassuring to see that even a player as precise and technically accomplished as Gilbert finds the lick so intuitive that it's hard to explain.

One of the tricklest parts of playing FIGURE 19 is executing the fret-hand tap with the pinkie. This needs to be done quickly and firmly in order to generate sufficient volume for the note to be heard in balance with the other notes. Try practicing the first eight notes as a separate lick, aiming for even volume





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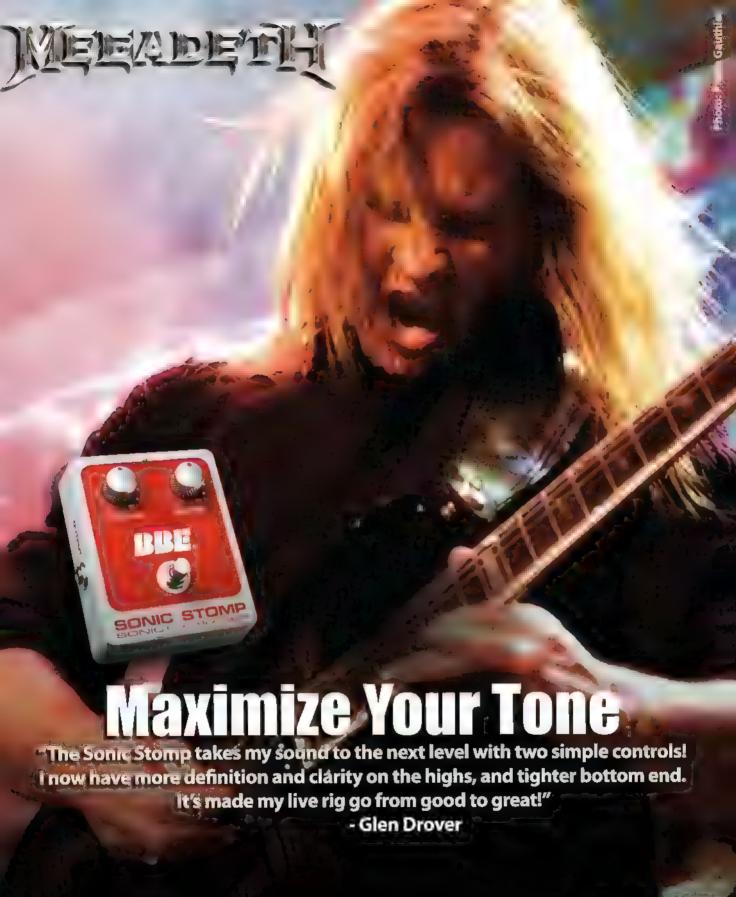
and tone between the notes. This will help with the transition between the third and fourth strings.

TAPPING LICKS

Gilbert prefers to use his index finger to tap, favoring an upward flick to produce the initial pull-off. Experiment with your index or middle finger, using either an upward or downward flick. Your tapping hand will experience more up-and-down movement than usual, so try to avoid looking at your fretting hand at all, if possible.



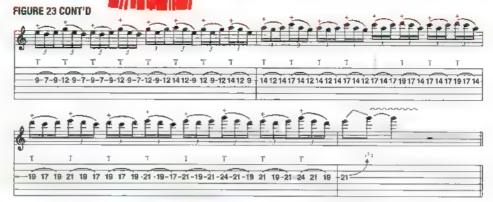
FIGURE 20 is a tapping lick that incorporates both an ascending and descending arpeggio shape. In FIGURE 21, the guitarist introduces his unique "Gilbertism" of tapping and hammering on at the same fret, in this case the fourth. The effect created in this example is a doubling effect on the B note. Gilbert uses this technique to great

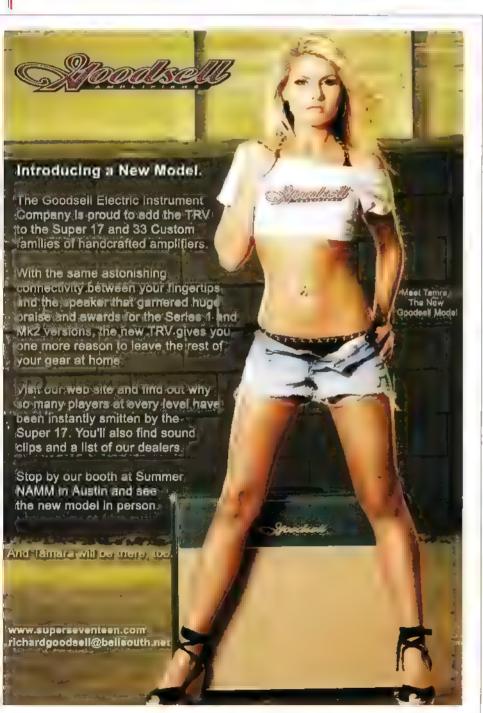


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effect in many of his blazing solos. As he breaks it down in the video, you can see that it's more a matter of coordination than hand speed

Notice in both figures that Gilbert uses the same pattern on each three-note shape. You should see the potential of using this idea on different strings and scales. In FIGURE 22, Gilbert takes this idea up the neck on the G string, staying within the A natural minor scale (A B C D E F G) The main difficulty here is getting the tapping finger out of the way of the fret hand's third finger as both hands move up the string. Strangely, you may





find this lick slightly easier to coordinate than the previous one, even though it looks more difficult!

In FIGURE 23, Gilbert applies the same idea to the A minor pentatonic scale to make it sound more "rock." Since the shapes are bigger, with the notes being spread further apart, there will be more movement between both hands, so start off by learning two or three shapes at a time and at a slower speed, then connect them and crank up the tempo. You'll find it helpful to first get acquainted with the fret-hand shapes before add-



ing the tapped notes. This will make it easier to work out the most comfortable fingering patterns for each. Try moving this idea onto other strings, and introduce new scales for variety

To make your fret-hand shifts easy, use your index finger to slide to the note you have just vacated. You should be able to see this from the side without looking away from your tapping finger Similarly, your fretting hand doesn't move as soon as you change shape, it simply taps the same fret as the highest note in the previous shape. *



HIGH on the

New punk acts like THE FALL OF TROY, CIRCA SURVIVE and PORTUGAL THE MAN are breaking the genre barrier with fleet-fingered guitar runs and effect-laden leads.

BY JONAH BAYER





at opposite ends of the music spectrum.
But in just the past five years, bands like the Mars Volta and Coheed and Cambria proved it's possible to play progressive music without abandoning the punk attitude or aesthetic.

".Guitar World decided to check in on the Fall of Troy, Circa Survive and Portugal the Manthree bands among this new breed of progressive punks—to find out if this is another passeing trend or a bona fide musical movement.



THE FALL OF TROY

FALL OF TROY FRONTMAN THOMAS ERAK IS teemmusical contradictions. The 21-year-old guitarist has
developed one of the most unique and inventive approaches to
the guitar in recent memory, yet he claims he doesn't practice.
His schizophrenic technique involves eardrum-shattering
low-end riffs, but he's equally fond of flaunting fleet-fingered
lead runs. Most surprisingly, though his playing suggests the
influence of guitar gods like Hendrix and Page, he lists as his
biggest musical inspiration Kurt Cobain, a guitarist infamous
for his seemingly rudimentary approach to the instrument.

None of this seems contradictory to Erak, who views his unconventional aesthetic as loyal to punk's code of individual expression.

"Our band isn't so much about technicality as it is about style," he explains via cell phone from one of the Fall of Troy's dates opening for the Deftones. "Sure, I play stuff that's a lot crazier than Kurt ever did, but I like to think that I learned the idea of style from him. He wrote some simple stuff, but if you listen to those solos on *In Utero*, they're fucking incredible. People like to say that he didn't know what he was doing and only played power chords, but that's not true. That guy knew what he was doing."

Erak continues his multifarious ways on the Fall of Troy's latest album, *Manipulator* (Equal Vision). Its eight-minute-long palindrome-titled opener, "A Man. A Plan. A Canal. Panama," incorporates elements of death metal, hardcore, progrock and electronica to create something literally indefinable. "Quarter Past" is a midtempo rocker with soulful vocals that evoke the Mars Volta and a breakdown that wouldn't feel out of place on modern rock radio. And then there's the spastic "Sledgehammer," a song that changes tempos and direction so often, it could be 30 different songs.

Erak's diverse musical upbringing may have something to do with his wide-ranging tastes. At home, he grew up hearing classic rock by Hendrix and Led Zeppelin as well as R&B



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WHEN YOU DON'T KNOW WHAT TO CALL SOMETHING, YOU CALL IT 'PROG-ROCK.

-THOMAS ERAK

music from the likes of Ray Charles. Erak started playing the drums at age two before moving on to bass and, at age 13, guitar. "My dad was an R&B bassist who toured the world while I was growing up. I taught myself everything 1 know, but watching him play music made me want to."

By his middle teen years, Erak had played in a few local bands, but it wasn't until he entered high school and met bassist Tim Ward and drummer Andrew Forsman that the Fall of Troy were born. In 2003, the 17-year-olds spent spring break recording their debut. The album caught the attention of Equal Vision Records, which signed the band while its members were in their senior year. Erak promptly dropped out of school, though graduation was within reach. "Honestly, I never really gave a shit about school," he explains. "I was too interested in music and believed that this was what I was going to do with my life."

The group's Equal Vision debut, Doppelgänger, was released in 3005 and quickly generated a buzz for the Fall of Troy, but two years of constant touring nearly broke up the band. During that time, within a four-month period, two of Erak's best friends overdosed on heroin. "It was hard being away from things," he says of that period, "We lost a lot of friends and missed out on a lot of stuff. I kind of fell into a dark place" Fortunately, the recording of Manipulator allowed him to vent some of his pent-up anger. "It was therapeutic to get that out in the studio this time around."

Recorded last December at the Hall of Justice in Seattle, with producer Matt Bayles (Mastodon, Minus the Bear), Manipulator channels all of Erak's disparate musical influences into a cohesive collection of songs, many of them laced, surprisingly, with commercial qualities. "I honestly think that if we were going to have singles, there are four or five on this album," he says. Credit for the disc's radio-friendly vibe goes to Weezer, whom Erak listened to liberally while writing the tunes. "If we never got a song on the radio, I wouldn't give a shit," he says. "But I do think the new album has some singles on it, which is something I don't think our previous albums had."

However, it wouldn't truly be a Fall of Troy album if Erak









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didn't add his unique blend of bends, slides and lightning-fast single-note runs to a song like "Quarter Past," or a bit of tapping on "Seattlantis" and off-time riffing on "Oh! The Casino!" His guitar acrobatics are in shorter supply this time out, but when they appear they are distinctive and passionate, potent reminders of Erak's progressive urges. Despite their full integration in his musical sensibilities, he still gets ruffled when his detractors call him "Tommy Noodles," and feels conflicted about the punk-prog tag attached to the Fall of Troy's music since their inception. "I consider us a punk band," he says flatly, "Being progressive is on our agenda, but that's not what we're trying to sound like. We're progressing as musicians and leading a progressive life in general, and our music is a reflection of the way we live and what we do." Perhaps it's a matter of semantics. "I guess you could say we're a progressive punk band," he concludes

Given his antivalence, it's not surprising that Erak is also hesitant to call the punk-prog scene a movement. "I think it's hard to gauge, because bands like us and Circa Survive and Fear Before the March of Flames are very different sounding, even though we definitely share a sense of community, and love to tour together. I think when you don't know what to call something, you call it 'prog-rock.' And that's the whole goal of playing progressive music—making something that's not easily categorized."

BIRCA SURVIVE

"THERE'S) DEFINITELY A NEW WAVE of music happening from bow, and I feel like the scene is in a lot better place than it's been for the past couple of years," says Circa Survive guitarist Brendon Ekstrom when asked about the recent surge in prog-punk's popularity. "I think you can tell that bands like us and the Fall of Troy are in it for the right reaso as, and a think our fans can sense that as well."

For acd in Philadelphia in 2004, Circa Survive recently released their sophomore full-length album, On Letting Go

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(Equal Vision). With it, the band has retained its brand of progressive punk but recontextualized it for ears that may have never heard prog. "The first album that we did I mostly just listened to King Crimson, so they had a huge influence on what I was doing," Ekstrom explains. "But what I tried to do on this album was take those influences and put them in a more accessible environment for the listener. Basically, it's simpler song structures with complicated chord voicings and guitar lines."

This type of formula is most evident on tracks like "Semi Constructive Criticism" and "Mandala," which pairs Ekstrom's delay-driven guitar lines with guitarist Colin Frangicetto's straightforward riffing and frontman Anthony Green's falsetto-friendly vocals. "No matter how crazy we get musically, Anthony is always doing something attainable with the vocals and I think that's the glue that holds everything together," Ekstrom explains. "It's definitely important to have something simple in the mix that people can immediately grab onto, so that later they can get into the layering and other stuff that's going on."

In other words, while prog-punk pioneers like the Mars Volta seem to get further and further out there with each subsequent record, Circa Survive are trying to reel things in. Unfortunately, that doesn't stop the comparisons. "It kind of sucks, because if we put out an album it's immediately compared to [the Mars Volta]," Ekstrom says. "But that's because we both have a lot of the same influences; it's not like we're trying to bite their style or anything. Hopefully, that will end once people hear this disc."

Another thing that sets Circa Survive apart from progrock elitists is their willingness to go out with pop acts, such as Cute Is What We Aim For, in an effort to bring their brand of progressive punk to larger audiences. "The idea is to get in front of kids who have only heard very straightforward rock and put something new in their face and see if they can handle it," Ekstrom says. "That's my favorite part of this entire experience."



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IRTUGAL THE MAN

would say music in v about progress and movement," Portugal the Man frontman John Gourley responds when asked about his take on the prog-punk tag, "I love to hear great pop songs like everybody else, but I also really like to hear someone go to that next step and take a sound and mix it with something else to create something no one's ever heard before. To me, progressive music is just an understanding of sound-and that's something that isn't easy to define."

Originally from Wasilla, Alaska, Portugal the Man grew out of the ashes of the hardcore band Anatomy of a Ghost and utilized sequencers and drum machines alongside guitars on their experimental debut, Waiter: You Vultures! For the band's latest disc. Church Mouth (Fearless Records), the trio decided to go for a more straight-ahead rock vibe and eschew superfluous instrumentation. "I have no idea how to talk about our recording process because we just do it in a way that feels completely natural," says Gourley, who also draws the band's album art. "The only thing that I'm super conscious about is making sure that there's still a level of space."



While Portugal the Man do retain a healthy level of space on Church Mouth. the album is a great example of how today's progressive punk bands are incorporating elements of classic rock into their music to come up with something wholly unique. For example, "The Bottom" is a psychedelic rocker that's retro without sounding rehashed; "Shade" features a chord progression you've probably heard a thousand times before. yet still sounds distinctive and fresh; "Oh

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Lord" sounds like a collaboration between the Beatles and the Mars Volta: and "Children" sports a twangy guitar line that eventually explodes via a cathartic powerchord driven chorus.

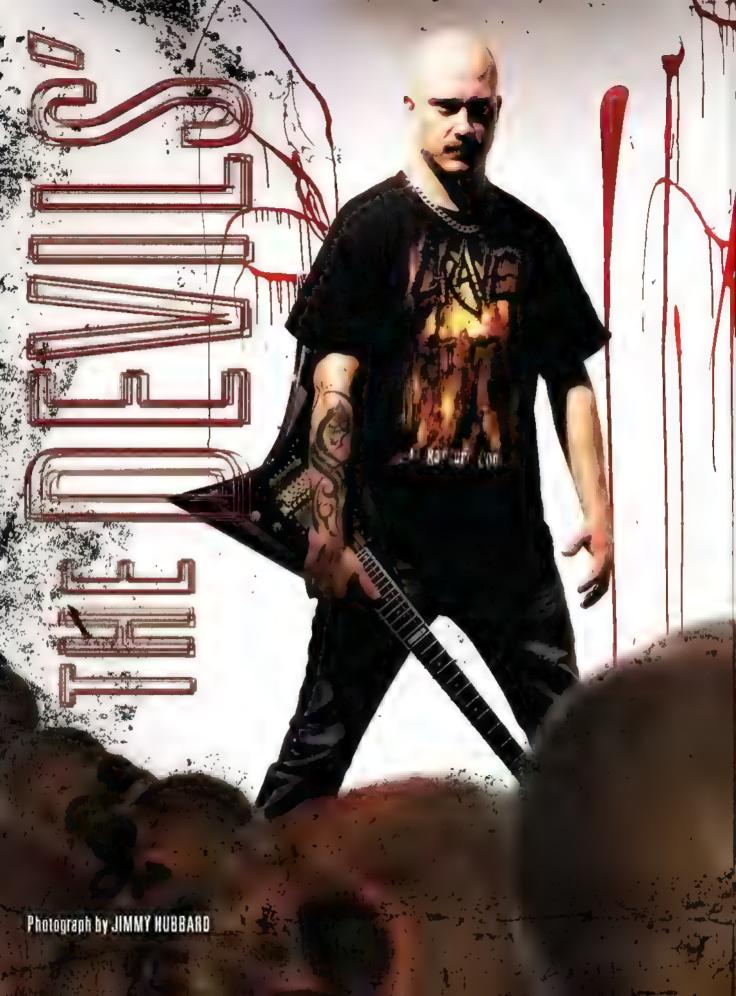
"We really agonized over the track listing on this album because we view Church Mouth as one complete piece of art, not a collection of singles," Gourley explains, echoing one of progrock's hallmark traits "We don't have certain tracks where we say, 'This is the single so let's put the layers on this song and this is one of the back tracks so let's put less attention on this.' We treat every song like it's the most important one on the record."

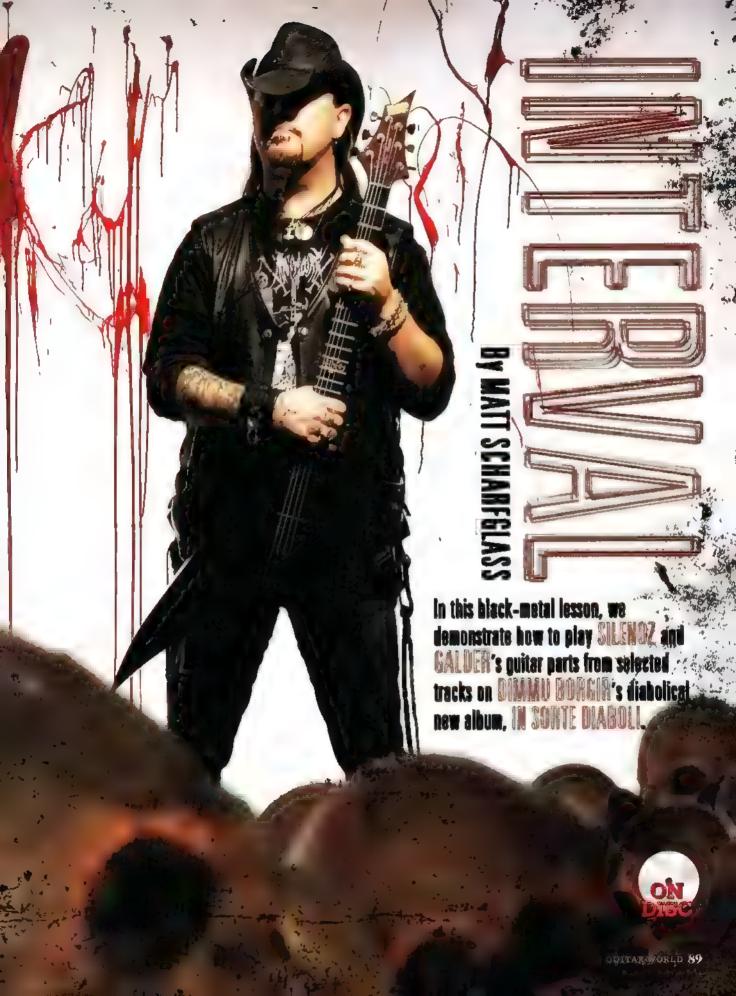
Gourley insists the key to his style lies in taking notes out rather than adding them in. "I think that it's really fun to step around and have something end early instead of late," he explains, "You can always feel the late ending, but it's always fun to catch somebody a second before it's going to hit. We don't plan things out. The set lists are never written: I'll just start playing a song or whatever and everybody will just come in. It's really funjust to keep each other on our toes"











or years, black metal was the underground cult of European metalheads. That changed in 1993 with the arrival of Norway's Dimmu Borgir. From the start, their blistering songs captured the gothic spirit of black metal in ways that fans could understand, even if the lyrics were written and sung in Norwegian until the release of 1997's Enthrone Darkness Triumphant.

"It's no accident that black metal comes from Scandinavian countries," says guitarist Silenoz, the mastermind behind the group's melodic riffs, "Imagine all the inspiration you can get from stormy nights, from the old stories and from the very environment around you. Even if you don't take direct inspiration from it, it helps to mold the mind."

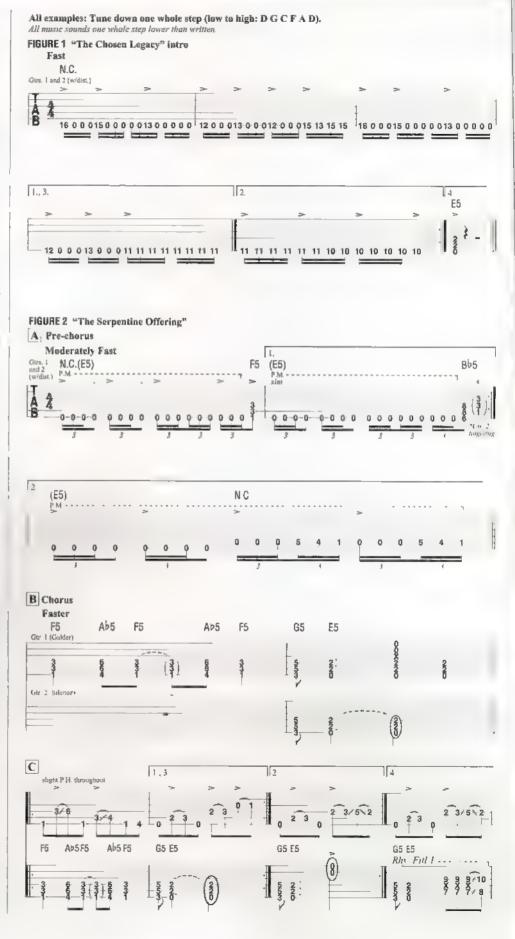
Over the course of 14 years and nine studio albums-including their new release, In Sorte Diaboli (Nuclear Blast)-Dimmu Borgir have come to dominate the black metal subgenre, having dragged it kicking and screaming into the world's consciousness, Aggressive and full of chaotic fary, Dimmu's metal equally incorporates lush orchestrations that lend their music grandeur and majesty. For their 2000 release, Puritanical Euphoric Misanthropia, the group hired the 14-piece Gothenburg Symphonic Orchestra. Three years later, for Death Cult Armageddon, they brought in the Prague Philharmonic. which boasted more than 50 musicians for the album's sessions.

But what makes Dimmu Borgir stand out from the black metal pack is their embrace of hooks. Rather than simply bludgeoning their listeners with heavier-than-thou riffs, Silenoz and coguitarist Galder imbue the band's compositions with solid songeraft. Which explains why, although Dimmu's songs are often longer than five minutes, they never lose focus.

"Norwegian and Swedish bands, in particular, are more likely to compose songs than simply string riffs together," says Silenoz. "It's about thinking of the whole, not the individual parts. That's what makes the music so brutal: you build it up piece by piece, layer by layer, until the whole thing is huge."

In the following lesson, we show you precisely how Silenoz and Galder do just that, as we demonstrate how they play some of the diabolically heavy riffs from In Sorte Diaboli.

For the intro of "The Chosen Legacy" (FIGURE 1), the guitarists create a disconcerting aural backdrop by darting between major, minor and flat ninth (99) tonalities all within the same riff, refusing to settle on any one of them. Thankfully, this lick is played entirely on the low E string, so half





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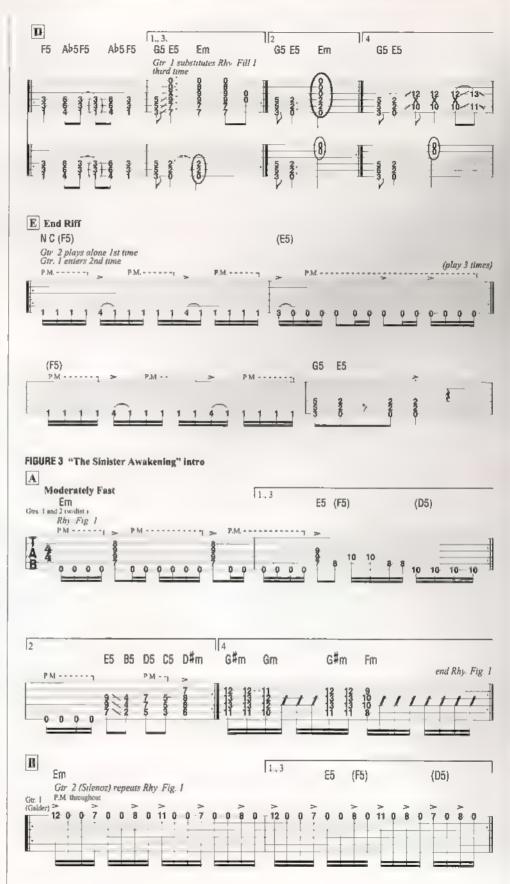
the battle is already won-you don't have to worry about string crossing. That said, speed and precision are key here; to facilitate both, use a pick of at least moderately heavy thickness you don't want a wimpy, thin pick bending against the string while you're trying to attack a bunch of hyper-fast notes. Secondly, "choke up" on the pick as a hitter would a baseball bat-hold the pick close to the tip. A simple law of physics applies here; doing so reduces the amount of surface area of the pick coming into contact with the string. essentially freeing the pick to more quickly strike another note.

The guitarists revisit this rapid-fire picking motif in the pre-chorus of "The Serpentine Offering" (FIGURE 4, section A). As the riff progresses, two things come up that may fee! a bit, well, weird the first time you try them. At the end of the first two bars, you'll find that the heavily accented eighthnote power chords naturally fall on an upstroke, due to the alternating downstroke/upstroke picking pattern required to execute this figure. This may seem like a mundane matter, but if you're accustomed to hitting accented chords with a downstroke, this facet of the riff could easily trip you up. In the second half of the third bar, brace yourself for a wide fret-hand stretch to nail those fast, five-fret-spanning triplet figures.

In the chorus, we're introduced to Galder and Silenoz's fondness for minor tonalities. For the first two bars of section C, Silenoz's part is composed of power chords spaced a minor third (three half steps) apart-F5 and Ap5 in the first bar, E5 and G5 in the second bar-while Galder plays single-note lines that melodically spell out the dark, harmonic intent (though he throws in a major third at the end of the second bar to keep us on our toes). When recreating Silenoz's fast-moving power chord line, it's important to take a note from the James Hetfield school of rhythm guitar: no gaps between chords-make those fretboard jumps as seamless as possible. Galder loosely doubles Silenoz in section D, jumping up to a seventh position E minor chord in the second bar voiced with a fifth (B) below the root and an open high E string.

Palm-muting is essential to the heaviness of the 16th-note riff de picted in section E. Again, due to the speed of this passage, be sure to choke up on the pick to aid in striking each note with rhythmic precision. Also, take care not to press too heavily with the heel of your palm, as this will cause the string to go sharp. Finally, avoid stiffening up your hand and picking aggressively; let the pick glide over the string to facilitate speed and stave off pick-hand fatigue.

More parallel minor love awaits us



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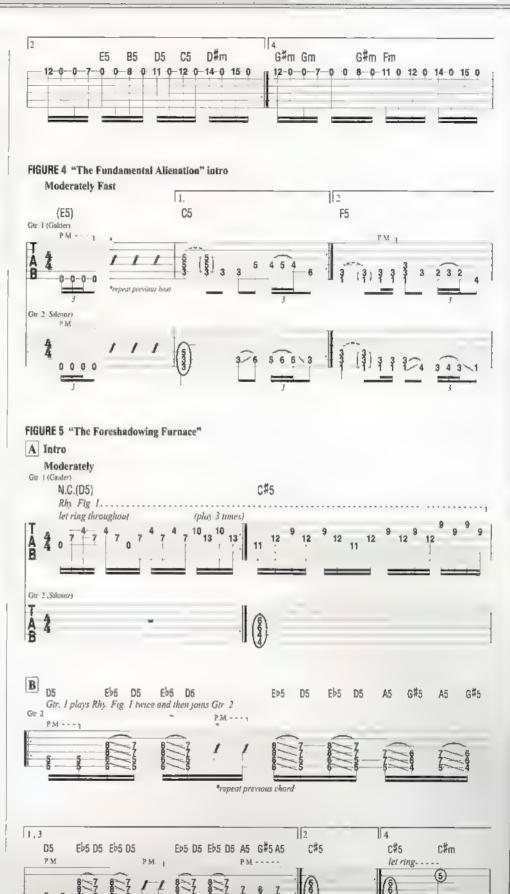
SAMSON

throughout the intro of "The Sinister Awakening" (FIGURE 3). In the first bar of section A, the picking technique is straightforward enough-heavyhanded 16th-note palm muting mixed with aggressively accented chord stabs on beats two and four. The end of the second bar, however, finds Galder and Silenoz easing off this slash-and-burn approach to play single-note lines across the lower three strings. There fore, when performing this part, be sure that your picking technique is up to speed, so to speak-the transitions between palm-muting, heavy strumming and single-note string crossing must be clean and seamless.

With this rhythm figure now established, Galder adds a complementary melody in section B. Again, the pick hand gets a little bit of a workout-this riff is comprised entirely of fast, palmmuted 16th notes on the high E string. As palm mutes on the highest string on the guitar aren't something you see every day, you'll probably have to alter your usual palm-muting technique somewhat to avoid causing the string to go sharp or having notes "fret out" or get clipped prematurely. To this end, simply use a lighter touch when resting your palm on the string, and angle your hand in such a way that you can pick easily.

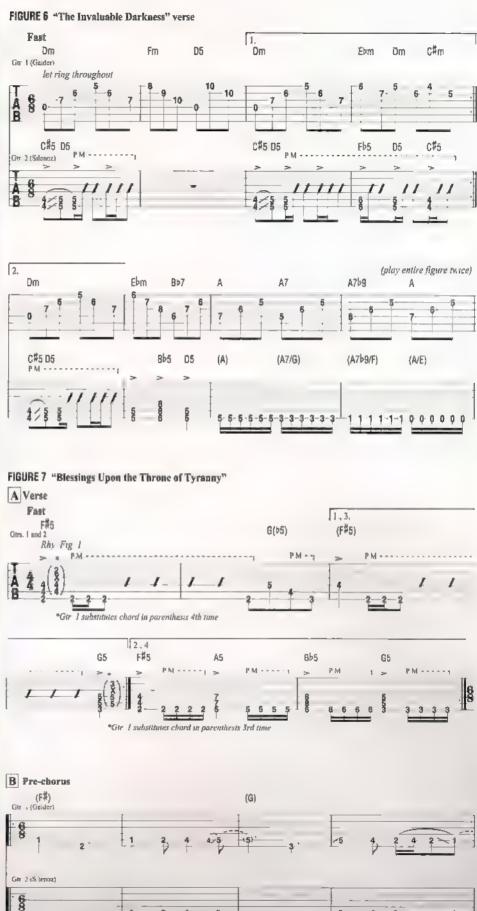
"The Fundamental Alienation" (FIGURE 4) incorporates more of Galder and Silenoz's trademark fast palmmuted triplets and parallel minor tonalities. In the first half of the second bar, Silenoz plays a C5 chord with a fifth (G) below the root; in doing so, the overtones produced by the heavy distortion used on the guitar create a heavier-than-hell virtual 7-string effect. The second half of the bar features a harmonized melodic run that loosely spells out a C minor chord, while beats three and four of bar 3 contain a similarly harmonized figure that hints at an F minor tonality. This is of interest because while the depicted E5-C5 and E5-F5 chord progressions are rather common in metal, Galder and Silenoz go out of their way to make each chord minor, effectively showing the world that there is none more black than Dimmu Borgir

As if using nothing but minor chords isn't enough to make their songs sound ominous and threatening, the guitarists employ dissonant minor second (halfstep) intervals to create the eerie "The Foreshadowing Furnace" (FIGURE 5). Even without distortion, the sound produced by this interval is completely unnerving-but if you're trying to set your audience on pins and needles, this is a good thing. In the first bar, Galder fingers the minor second by fretting the G string at the seventh fret (D) and the adjacent B string at the fourth fret (Eb), sliding this shape up to the 13th and 10th frets on beat four. The tension continues into











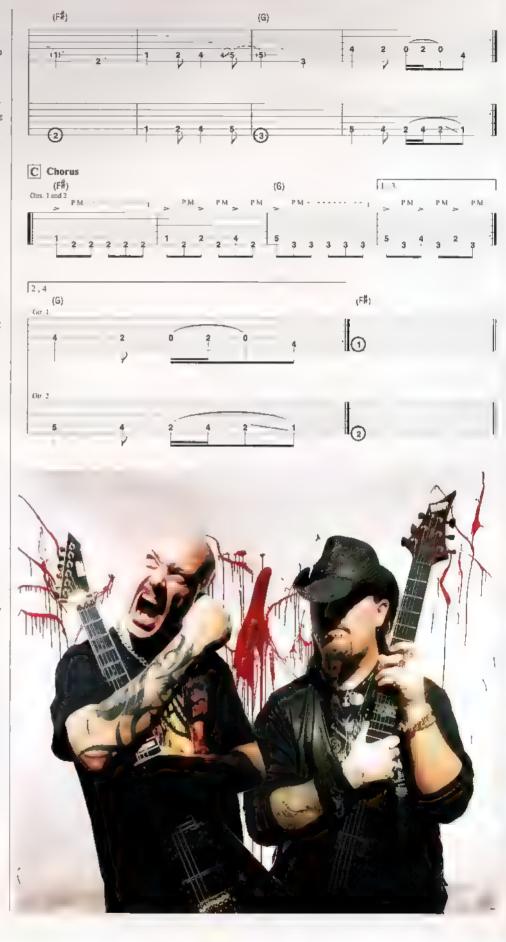
the second bar, with Galder employing the diablo en musica-the tritone (also known as the diminished fifth or augmented fourth interval, consisting of two notes three whole steps apart) between C# and G, and another minor second between G and G#-enough dissonance to give an American Idol fan nightmares for months. Meanwhile, in section B. Silenoz opts for ultra-heaviness in his rhythm part by employing power chords with an added fifth below, again producing overtones that result in a sound reminiscent of a 7-string. Remember to dig into those palm mutes where indicated for maximum crunch.

Parallel minor chords make a return in the verse of "The Invaluable Darkness" (FIGURE 6), While Silenoz chugs away with "faux 7-string" power chord voicings in the rhythm part, Galder takes the lead with a basic mmor triad shape in root-third-fifth configuration. Starting with a D minor triad (D F A) in bar I, the guitarist moves this shape up three frets to F minor (F Ab C) in bar 2. After returning to D minor in bar 3, Galder moves this shape around chromatically in bar 4, taking advantage of one of the guitar's greatest assets: with a movable chord shape, you can play any chord in any key by simply shifting it up or down the fretboard

Things continue to move along smoothly in bleak, nihilistic fashion until something goes horribly awry in bar 6-we're introduced to major chords for the first time in this lesson! In a nod to the band's classical influences, Galder leads us out of the song's prevailing D minor tonality with a Bo7. The dominant seventh chard used in this context is known as a "German sixth"; you've probably heard it at the end of the first theme in Beethoven's Fifth Symphony (Cm-Ah7-G). This then resolves to A major, A7 and A769 chords in bars 7 and 8, which bring us back to D minor. Spend a good amount of time getting the chord shapes played by Galder (depicted in FIGURES 5 and 6) under your fingers; having these in your bag of tricks will help you avoid the power chord rut that many metal players fall into,

Galder and Silenoz's fast, palmmuted picking technique is revisited in the verse section of "Blessings Upon the Throne of Tyranny" (FIGURE 7). This one moves by quickly, so again, your pick-hand transitions between strummed power chords, palm-muted 16th notes and non-palm-muted single-note lines must be seamless. **

Musical examples transcribed by Brian Eisenpresser and Matt Scharfglass



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Tool's ADAM JONES



Are you a self faught guitarist? What did you do in your formative years as a player to reach the sever you are at today?

—Dominick Ruggeri Saranac NY

I'm a self-taught guitarist, but I have a classical music background. I started playing violin very young with a Suzuki program [a method of teaching music through a nurturing environment]. I had this really awesome teacher that taught me to read treble and bass clef. Then when I got to high school I played standup bass in the orchestra.

As long as I can remember, growing up we had a guitar around our house, and I was always plucking on it. My dad and brother both play, and my brother would show me how to bite the pick [play pinch harmonics] like Billy Gibbons.

Also, when I was younger I was in a band with Tom Morello. When I first met Tom, he sucked. [laughs] He was such a bad guitar player. I wasn't that good, but I do remember showing him stuff. He got so good so quick. Then it turned around to where he was showing me stuff. Now he can bury me. [laughs] He's awesome.

You have a very distinctive tone. What are the main components of your sound?

—Rias

I think it's all about knowing what you want. It's about picking up a guitar and saying, "This is the guitar I'm going to play. I'm not gonna use just any guitar; I'm playing this guitar. And these are the strings and the specific pickup I'm going to use."

I use a multi-amp setup because I don't believe there's one amp that has the perfect sound. I think it's about chemistry. It's like ingredients in a cake. If there's no icing, it's gonna seem dry. So I've always played with two or three amps: one for high end, one that's good with midrange and one that kicks in with the low; or I use one that's got that good solid-state Metallica crunch and one that's got that warm Marshall tube sound

Right now, for my live setup I'm using two Diezel heads and an old vintage Marshall bass amp that's been hot rodded. The good thing about the solid-state stuff is if you know what you like, you can go to any store and buy exactly that. But with the tube stuff, you gotta find the amp and hold onto it. I've never heard two Marshalls that sound the same, especially with the vintage stuff. I also have a solid-state speaker that I use just for the Talk Box. As you can tell, there's a lot of experimenting that goes on.



EACH TIME
WE'VE
PUT OUT A
RECORD,
WE'VE SIGNED
OUR SOULS
AWAY
WITH THE
CONTRACT."



I hear a definite shift between Opiate and Underlow's straightforward gamyyr thrissh metal and tateraius and to ooo Days more experimental progressive and exotic metal. What specific experiences have helped shape Tool's current sound?

-Simon Northall

When we released Opiate, we had already written a lot of the songs on Undertow. We talked about how we wanted to represent ourselves and we thought we would get more attention if we put the harder songs out first. But what happened was the opposite: Opiate didn't do nearly as well as Undertow. When Undertow came out and "Sober" hit, it was such a huge thing for us. But ultimately, I'm glad we waited and did it the way we did

I think from album to album it's all about playing from the heart, It's not about worrying—like saying that "Sober" was really big, so on our next album we should write another song like "Sober." We didn't worry about that. We just got together in a room and explored new paths and tried different things With Tool it's always a weird and experimental process



-Thomas Blorn

We do a record, we tour on it for a couple years, and then we take time off. Usually about a year later, one of us calls the others and says, "Hey, we should get together and start writing." So we get together and start writing and rehearsing. It usually works out that it's four or five years between records. I'm sure the record company would like us to put out a record a year, but... [laughs] We follow our own schedule

In the time between records, I always have lots of stuff going on. I shoot photography, make little sculptures, play video games...[laughs] I'll sit in front of the TV with my guitar, watch two movies back to back and play guitar the whole time. I definitely don't have any strict practice schedule. I just make sure I have "me" time each day to do something creative

Your work on songe such as Stinlifst" and caterinas leafures compact difficult thylbin patters. We alter specific ever as your proceed to play them with such price, one

stept en Metas

Everyone in the group has a math rock or prog-rock influence, and we find it very exciting to challenge ourselves. But I have to say that drumming has been a very big influence on me. When I wrote the main riff in "Aenima," Dan went, "Oh, that's three on four. Do you know three on four?" And I was like, "No." Then he showed me this thing called Pass the Goddamn Butter, which I've talked about in Guitar World before. It's this polyrhythmic thing when one hand is playing in three and one hand is playing four.

My nephew is also a drummer, and he just showed me this great thing where you're playing triplets with one hand and the other hand is playing straight. I'm also trying to work on some Warr guitar and I recently got a couple lessons from [ex-King Crimson guitarist] Trey Gunn. He showed me some finger exercises, because my right hand sucks for fingering. I just don't have the dexterity. So I've been practicing a technique he calls "the Claw."

You've cultivated your anonymity throughout your career with Tool. Has this ever worked to your disadvantage? —Glenn Kingston

Now those are some 10-dollar words, [laughs] I think I know what you mean, though. From day one we went with a record label called Zoo. They weren't as big and the offer wasn't as good as other major record

companies were offering, but we went

with Zoo because they seemed really visionary in their support of artists. I mean, come on, they had Green Jello, and they're completely nuts! Plus, Zoo's operation was all under one roof, so there was no, "Hey, what's going on with marketing? Let's call them in New York or in Canada or wherever." You didn't have to chase anybody around

As far as anonymity, from the start we wanted to push the music. That idea came from our influences, like Pink Floyd's *The Wall*. You bought that record and you never saw the band on there. All the propaganda from the con-

tinuous story contained in its artwork had such a heavy impact on us.

When you don't know what the band looks like, it puts the emphasis on thinking and taking the music and message more seriously. We butted heads with Zoo a little when they said, "You have to be in your video," So we ended up actually appearing in our first video, "Hush." For that video, we had a budget of five grand, which is nothing [laughs] We did this political message thing because at the time the whole Jello Biafra and Tipper Gore shit was rising. [In 1986, following up on a complaint registered by the Gore-led Parents Music Resource Center (PMRC), the Los Angeles district attorney's office brought Biafra, then lead singer for the Dead Kennedys, to trial over an allegedly obscene poster distributed with the group's album Frankenchrist | We're not a very political band, but we had to figure out something to do in only one day. [laughs]

The packaging for 10 oor Day its so cool
whose of a was it and what hispireo it?
Pau awanson

Each time we've put out a record, we've signed our souls away with the contract. Basically, the record company is like a bank, and they give you some money and you try and make your project. What we do is start with the music: we write a song, and that song has a feeling. Then we write 10 more songs, and each one of those has a different feeling or color. And then, collectively, all those songs have yet another feeling or emotion to them. So that base is where the influence and inspiration for the artwork comes from. We always wait until

we're done
with the music
before we move
on to what
propaganda
we're going to
use to work the
album

As far as 10.000 Days. I've loved stereoscopic photos and 3-D movies since 1 was very young. When I was in high school, I got a Yashica camera with a 3-D stereoscopic mount and started taking pictures. When we do records. we always try to do something that's not been done before. We like to take our

budget-the money from the record company-and stretch it as far as we can, even though the record company is like, "What? You don't spend that much on packaging!" [laughs] That's what I would want. I would want a band I like to really put it out there, like The Wall. I like to give you more than your money's worth and create something really collectible. I had a really great team working on it. The photos were taken by Travis Shinn, Alex Grav did the art, Mackie Osbourne did the layout design and Ray Zone was the 3-D consultant. It was hard work and I definitely lost sleep putting it together, but 10,000 Days is my favorite record and album packaging thus far.

I read that you're responsible for creating Tool's killer videos. I'm wondering why there haven't been any to support 10,000 Days

—Carl Brookes

There are, we just haven't finished them yet. We ran into a really big snag because the first video is all

WE HAD THIS
ONE GUY
WHO WAS
SENDING EACH
OF US DAILY
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CGI [computer-generated imaging] and we had some vicious production problems. The company we started with kinda screwed us, but luckily my friend's company is bailing us out. Since he's helping us, they can only work on it when their schedule is clear. But it's gonna be great. When I go home, practically all my time is spent on it.

I thought the CGI process would be a lot easier than physically filming something, which is what we've always done in the past. But it's actually a lot harder to get action down and get it moving and looking right. Plus, you can say, "The character has 15 eye lashes. Can he have 16?" You can get super picky. So at some point you have to shoot for 100 percent and try to get 70. We're also

doing pre-production on the second video, which will be all stop-motion.

You and the rest of Tool seem to have a fixation with occult Imagery, I read that Danny sets up his drums in accordance with sacred geometry [geometry used for the design of sacred art and architec ture]. Does sacred geometry have any effect on how you live your daily life or how you write music?

—Faddy Johnston

Yeah, but labeling it "occult imagery" is sort of a knee-jerk reaction. I don't look at it as an occult thing. To me, sacred geometry is basically the study of existence, be it physical, spiritual or metaphysical. But to answer your question, yeah, the consideration of these things really

connected the group when we first met. We were all searching for ideas, instead of just pinning down one idea and calling it the absolute answer. What we do is more like searching for facts where no facts can exist.

You can take anything and break it down to its simplest form. I think that's what really drives our band. You can break something down and communicate it with a shape, color or vibration. Communication doesn't stop at talking or sign language. There are different ways to get ideas across. That's why the art is very important to this band. It sounds kind of pretentious when I talk about it. [laughs] But if you talk to us, everyone in our band has this completely dry sense of humor where we totally rip on everything. It's like you get together with three good friends. You have inside jokes that no one else understands. Tool definitely have those jokes

Do you use any synth pedals for your guitar effects, or are they mixed in separately?

—Robert Perry

Yeah. I use an Access Virus B that I have hooked up to a Moog Taurus [bass pedal synthesizer]. I use the Taurus to trigger stuff while we're playing. Sometimes I'll play an underlying bass part to give a song more low end and a greater emotional boost.

Ever thought about taking your video directing to another level and putting out a movie lerm the Worm

Yeah, we've talked about it. We had shot a bunch of live concert footage and were going to put out a DVD, but it turned out to not sit very well with our band. We were like, What can we do that's more epic than just a live DVD? I think we're just going to keep shooting stuff, and when we're ready, we'll put something out. Of course, we'd like to do something really epic, like the movie version of *The Wall*, but movie deals are really tough.

Here's a hilarious example: [director] John Carpenter was putting out Escape from L.A., and the movie studio wanted to include an original Tool song. We said, "Well, you're not getting an original, but maybe we'll give you an older one." But then we realized John Carpenter is a musician. So we were like, "Wait, let's do a song with John Carpenter!" [laughs] The last thing we heard was the studio wanted half the rights to the song, our record company wanted the other half and John Carpenter's people wanted the other half. [laughs] So we were like, "Ah, fuck it!" and gave them an older tune. Basically, there's a lot of red tape in trying to get a movie made. But if we can-or if there's anyone out there that wants to facilitate a Tool movie-I'm totally open to it.

What song do you feel has been your greatest accomplishment as a guitarist?

—Joel Farris

That's hard to answer. There are so many songs I've challenged myself on songs that I can sleep well at night thinking, Yeah, I took that as far as I could. I think "Wings," from 10,000 Days, turned out amazing. There's





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also a song called "Rosetta Stoned" that's a really great tune I love the lead in that one. Evil Joe Baressi brought in this thing called a pipe-bomb mic. It's a one-inch diameter tube of brass with one old pickup in it. It's capped at each end and really looks like a pipe bomb. [laughs] He just threw it in the room when I recorded the lead for "Rosetta Stoned," and it sounded amazing. That's what you hear on the record, just one pipe-bomb mic with one amp.

Much of your masters trancente, jet a most take encourses, amount, of concentration a perform Are your it a place where you can flow with it or fe you it are to craft focus.

Tom Big r

It is a hypnotic process, but I definitely have to focus—although there are times when we get into a routine and I start thinking about my laundry. [laughs] My mind might wander sometimes, but it's always fun. I'm living the biggest dream ever. I get to play my own music—that I like and I'm a fan of—in front of people and have it be reflected. They can see and hear what I'm doing, and I see and hear what they're getting out of it.

Justin Chancellor's bass parts interlock with your gultar parts in an incredibly complex way. Do you compose his parts?

-Borntorock1124

Oh, absolutely not. We just have great chem istry Justin is an excellent musician and can

play guitar too. That's what we liked about him at first: he can play his bass like a guitar, but when he needs to sound more supportive, he can do that, too. I'm the same way. Sometimes I play bass parts on my guitar while he's taking the lead melodic stuff. Everyone in Tool writes equally, everyone holds their own. A typical Tool writing day is when people bring in riffs and we all tear them apart. [laughs]

footta sare a finder there. As a sor margest experience you change out our pair.

Rich Cocci

We've had some stalkers. We had this one guy who was sending each of us daily emails saying, "I'm going to kill you," and "Maynard Is God," just real crazy stuff. But at some point we actually got scared, because it was getting out of control. So we hired this ex-F.B.I. internet guy to track him down, but he couldn't find him. So my wife and Chris Graves, who was working on our web site at the time, trapped him. They sent him an email saying, "Because of your participation in sending so many emails, you've won free tickets to the next Tool show. We appreciate your loyalty" When he came down to pick them up, the cops nailed him. His pockets were full of little green army men, and he was saying, "Maynard has been breaking into my house and rearranging my refrigerator magnet letters!" [laughs] He was obviously schizophrenic.

* * * * *

Do you think your work in film has Influenced the way your music builds like a dramatic movie?

—Patrick Baker

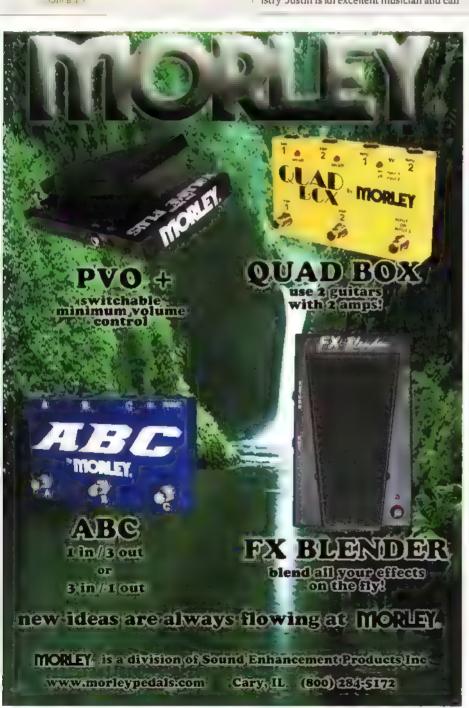
Absolutely. That's one thing that is a big influence to everyone in the band. I think the art of film is very important—how you can toy with emotion, and the power of the right actor in the right costume, makeup and set, and the way it's captured and edited...all that. We're actually surprised that no one's come to us asking if we'd do a soundtrack to a movie.

For strings, I use the equivalent of the GHS Boomers; I think they're the Erme Ball skinny top, heavy bottom strings. As far as picks, I use the gray nylon Jim Dunlop .88 and .72. They aren't too heavy, and they have a little bit of give, which I think you need sometimes to get percussive stuff in your attack. They also allow me to bite into the strings better.

I remember hearing about a project you were working on with Robert Fripp. What's that project's status? When will we be able to hear it?

—Kent

Fripp and I did three days of recording, but we put that on hold until we both have time to finish it up. It's all recorded, we're just gonna start playing with drums and arrangements. We've got some really cool and weird stuff, and I'm hoping to put it out as soon as possible. But he's a giant, a total legend. He's one of my biggest heroes, and I want to make sure that I'm being respectful.





arl Slick | megreling artist guitarist, David Bowie

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REDEEMING OUALITIES

How to play "Redemption," part 1

MATT BACHAND

This month we'd like to demonstrate how to play the intro and verse sections of "Redemption," the first single from our latest release, Threads of Life.

"Redemption" was chosen as the album's opening track and first single because, for us, it encompasses everything that the new record is about, wrapped up in just four minutes. It's got thrash riffs, hooky vocal choruses and a little bit of everything else you'll hear on Threads.

JON DONAIS We play "Redemption" in drop-D tuning [low to high: DADGBE], Drop-D is great for playing fast-moving heavy rhythm parts because you can finger root/fifth power chords by simply barring a single finger across the bottom three strings; this makes it very easy to switch quickly from one power chord to another.

FIGURE 1 shows the song's intro. For the first four bars [bars 1 and 2 repeated Matt [Gtr. 2] and I [Gtr, I] play essentially the same thing, except the first time through he doesn't play during the last beat of bar 1 and all of bar 2.

This is followed by one of the song's main riffs [bars 3-6 of FIGURE 1]. Here, Matt plays a series of sustained power chords while I play a repeated singlenote riff based on the D Aeolian mode [DEFGABbC]. I use my ring finger to fret the fifth fret on the fourth string, and pull off to the third fret, which I hold with my index finger.

BACHAND At the very end of the intro, in the last bar of FIGURE 1. Jon and I play a two-note riff that is harmonized in thirds; while Jon plays A to G. I harmonize those notes a third lower by playing F to E. My harmony is diatonic to D Aeolian, meaning that the notes I use harmonize Jon's part within the structure of the D Aeolian mode. This is the mode we use most often when writing harmonized lines.

DONAIS This brings us to the verse section, during which Matt and I play in unison [double the same part] just about the whole way through. We begin the verse riff by alternating D and C notes at the fifth and third frets on the A string, respectively, against the open low

D pedal tone; we then barre across the bottom two strings at the third fret to play a low F note [sixth string, third fret], followed by C, D, Eb, D. C. played on the A string at the third, fifth and sixth frets. The index finger then slides up to the D note at the fifth fret on the A string, which we pivot off of to As on the sixth string [sixth fret], followed by G, Ab and Bo played on the fifth, sixth and eighth frets, respectively. The riff ends with a slide from G to F [fifth to third fret] on the sixth string, and finally with a sustained G note.

The first three bars of the riff are



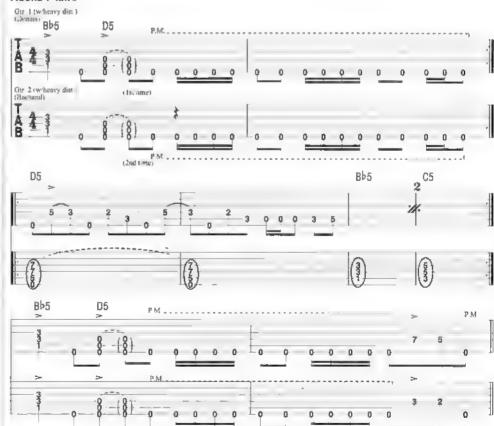
repeated, and we end the phrase the second time with G5 and F5 power chords fingered by fretting across the bottom two strings at the fifth and third frets, after which Matt sustains a G5 power chord while I play a squealing artificial "pinch" harmonic: I bend the sixth string at the fifth fret up one whole step and get a little bit of the edge of the pickhand thumb into the pick attack to sound the harmonic.

We'll be back next month with a look at the second half of the verse, the pre-chorus and the chorus sections of "Redemption," See you then.

"Redemption"

All guitars tuned to drop-D (low to high: D A D G B E).

FIGURE 1 Intro



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EVIINENCE FRONT SPEAKER TALK WITH TOMO FUJITA

ou could say that Tomo Fujita is something of a musical Renaissance man An accomplished jazz, funk, rock and blues guitarist, he's performed with dozens of renowned musicians as well as released three solo CDs of original music. Fujita is also a graduate of, and faculty member at Berkiee College of Music in Boston, MA, where his students have included John Mayer and Soulive guitaristeric Krasno. His teachings extend to outside the class-room as well, Fujita is a successful author and star of his own instructional books and DVDs, which have sold more than 90,000 copies in Japan

Fujita's guitars include a 1967 Gibson ES-335, a Suhr Classic Stratocaster and his main ax, a 1992 Fender SRV Stratocaster that he says gives him "a great funk/blues tone." He plugs into Fender Blackface and Pro Reverb amplifiers, as well as a Fuchs ODS 50 amp, and uses an array of effects from Buss, Guyatone, Vox, Xotics and Clay Jones. When it comes to speakers, however, Fujita swears by one brand Eminence. "I've been a guitar player for 28 years," he says, "and I've used a wide variety of speakers. But now I only use Emittence."

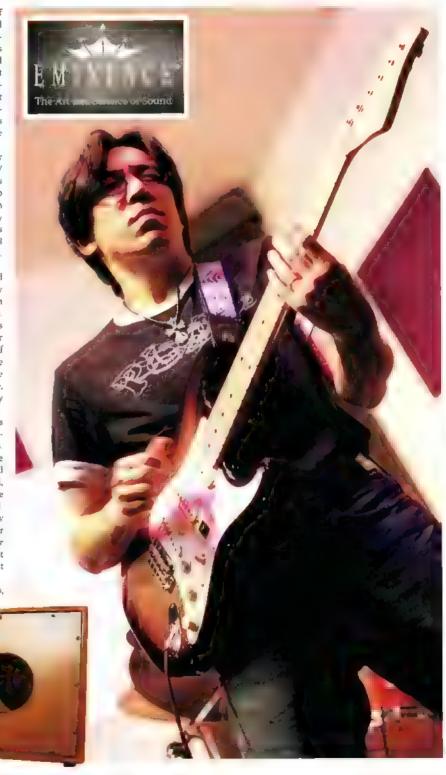
Fujita is serious about his speakers, and with good reason. "No matter what guttar you play, no matter how much you spend on all your gear, no matter how much you practice, where does the sound come from?" he asks. "The speakers!" He uses a variety of Eminence speakers in his amps, including Red White and Blues, Governor and Wizard models, but Fujita's current Eminence of choice is the Tonespotter. "It's so balanced," he says. "The Tonespotter gives me solid bottom end and clear top at the same time. The speaker allows me to 'paint' my own tone, to play in a way that seems almost effortless, to feel every note with the ease of a casual conversation."

That "effortless" approach can be heard on Fujika's latest CD, Right Place, Right Time, a collection of instrumentals mixing funk, blues, jazz and rock sounds. Fujita's playing reflects the influence of idols like B.B. King, Jimi Hendrix, Joe Pass and Jeff Beck, and also of the musicians with whom he has performed, which include members of the Rolling Stones, Herbie Hancock's Headhunters and Dizzy Gillespie's band Additionally, Fujita can be heard (and seen) on his new DVD release, the first English version of his popular Japanese instructional series, Accelerate Your Guitar Playing But whether he's performing or teaching, at the end of the day Fujita just loves to play And for that he depends on his Eminence speakers.

"Whether I'm looking for good, clean tones for blues,

warm tones for jazz or natural tones for rock Eminence delivers, reliably and efficiently," says Fujita. "With their speakers, I spend less time thinking about tone, and can concentrate on expressing myself through my instrument"

Visit Tomo Fujita on the web at tomofujita.com



TIME TO BURN

Im Michael Angelo Batio

OPEN THE PHRYGIAN DOOR

third mode, and how to play "Prog." part two





In last month's installment, I demonstrated how to play the first solo section of my instrumental composition "Prog." This time. I'd like to show you the second solo section and use it as a vehicle to discuss some

cool modal theory.

As you may recall, the "Prog" solo, like several other passages in the piece, is based on the F\$ Phrygian mode (F# G A B C# D E). F# Phrygian is the third mode of the D major scale (DEF#GABC#) and is formed by starting on the scale's third note. F\$, and playing up one octave, using the same set of seven notes. This perfect overlap of notes is called modal relativity.

Since the notes that comprise the F\$ Phrygian mode and the D major scale are the same, it is the backing part over which they're played that determines both the context in which they are heard and understood and also each note's harmonic function. For example, if you were to play the seven notes of the F# Phrygian mode or D major scale over a D chord, the result would sound unquestionably like the D major scale. Change the chord to F#m and it suddenly sounds as if you're playing F\$ Phrygian, regardless of what fingering pattern or position you use to play the notes

Since the major scale (also known as the Ionian mode) has seven notes. or degrees, you can derive seven modes from it. Starting from the second scale degree, E, and playing up one octave to the next higher E note yields the note sequence E F# G A B C# D, which forms the E Dorian mode FIGURE to shows the E Dorian mode played up and across the fretboard in three octaves.

When I was learning modal theory, I focused on the Dorian mode and learned how to use it everywhere on the fretboard. As a result, to this day I often revert to a Dorian way of thinking when soloing. In the case of "Prog," I know that E Dorian is the same as F\$ Phrygian, so I can apply the "E Dorian" approach to get an F\$ Phrygian sound when playing over an F\$m chord.

Most of my songs have melodic sections that are played exactly the same way every time, but I also like to improvise sections of it. The second solo

in "Prog" is one such section. The run shown in FIGURE 16 is an example of my approach to the second solo and offers an example of the types of melodic nhrases I like to use.

I play this solo using alternate picking throughout. I also employ cramming, a technique in which I squeeze in a high number of notes per beat without intentionally adhering to any specific rhythmic value. In this example I alternate between nine and 10 notes per beat. I like to play fast, almost arhythmic-sounding phrases like these because they create the impression of floating over the underlying beat of the song.

For fast phrases like these, I like to create a sequence of notes and then develop the sequence as the solo progresses. In this solo, I begin with two identical phrases played on different pairs of strings, as shown in FIGURE 1c.



I play the sequence on the sixth and fifth strings first; I then simply move the note shape one string higher, to the fifth and fourth strings.

At this point, it's time to develop the line and move into something different, so I follow the first two phrases with a new melodic shape, shown as the next sequence in FIGURE 1c. I then backtrack and play a descending pattern, wrapping things up with a line that goes straight up the scale.

It's good to strive for great techmque, but that's not the ultimate goal. The key is to use technique in a musical way. When I play fast passages, I rarely play straight up and down a scale; instead, I try to create motives (motifs) that can be used to create tension and release as a solo progresses. The hottom line is that the music comes first. the technique is there to help you play what you want to play. .



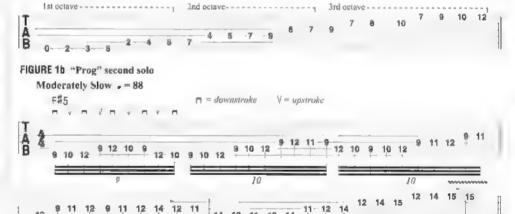
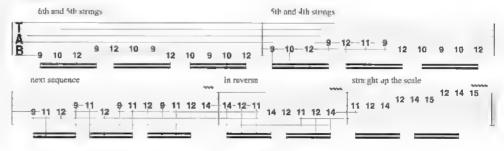


FIGURE 1c



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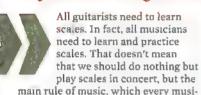
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SKELETON KEY

Unlocking the modes with the mystical major-scale diagram



cian needs to understand, is the major scale—major meaning "important." These are also called "diatonic scales," because they have two types of intervals; whole steps and half steps.

Let's say you buy a book of scales for your guitar. It will give you a scale for every key. That's 12 pages. Then it will give you seven modes for each key, which are known by their Greek names: Ionian, Dorian, Phrygian and so on. This means that the beginning of your book will likely contain 84 pages of scales (seven modes in 12 keys = 84). That's before moving to irregular scales like melodic minor, harmonic minor and pentatonic scales, et cetera.

But there is an easier way to learn the 84 regular scales, and I'm going to show it to you. If you learn this correctly, it will seem like an incredible magic trick: with one diagram, you will know all seven modes, in every key, and you will be able to play flawlessly, anywhere on the fretboard. It is an absolute guarantee

The formula for a major scale is WWHWWWH. "W" stands for "whole step"; "H" stands for "half step." Imagine if we chopped up the scale into three-note segments. There could be only three types of segments, which would be those consisting of: two whole steps (indicated by WW), a whole step followed by a half step (WH), or a half step followed by a whole step (HW). Our seven notes in the scale would be arranged like this:

1-2-3 (WW) 2-34 (WH) 34-5 (HW) 4-5-6 (W-W) 5-6-7 (W-W) 6-71 (WH) 71-2 (HW)

Note that a hyphen between numbers indicates a whole step; absence of a hyphen between numbers indicates a half step.

Since the guitar is tuned in fourths

and each chunk of our scale has three notes in it, the next string would contain the next three notes (4-5-6) and so on. There are only a couple of simple rules to learn. Let's imagine that we had a guitar with an endless supply of strings all tuned in perfect fourths, forgetting for a moment the tuning kink between the G and B strings. Then the only time we would move our index finger up a fret would be to accommodate the extra half step between the 4 and the 7-that is, the tritone, so called because the notes are three whole steps apart. The diagram would look like this: (Note that the diagram begins on the lowest string and that each subsequent three-note group falls on the next string of our infinite guitar: the * indicates the tritone and the need to shift the index finger up a fret.)

1-2-3 (WW) 4-5-6 (WW) *71-2 (HW) 34-5 (HW) 6-71 (WH) 2-34 (WH) 5-6-7 (WW) 1-2-3 (WW) 4-5-6 (WW) *71-2 (HW) 34-5 (HW) 6-71 (WH) 2-34 (WH) 5-6-7 (WW) 1-2-3 (WW) 4-5-6 (WW)

...and so on.

Notice that the three patterns are now paired up. Let's name them: The pattern with two whole steps we will call the long pattern. The half-step—whole-step pattern we will call the middle pattern, because it would usually be fingered with the index, middle finger and pinkie. The whole-step—half-step pattern we will call the ring pattern, because it would be fingered with the index, ring and pinkie.

So now we can describe our diagram, from the lowest-pitched string to the highest, in the following way: We begin with two long patterns and then the index finger comes up one fret to accommodate the tritone. Then we have two middle patterns, fol-





DIAGRAM,
YOU WILL
KNOW ALL
SEVEN
MODES, IN
EVERY KEY,
AND YOU
WILL BE ABLE
TO PLAY
FLAWLESSLY
ANYWHERE
ON THE
FRETBOARD."

lowed by two ring patterns, followed by three long patterns; then the index finger comes up one fret. We continue endlessly this way—two middle, two ring and three long; up one fret—all the way to the end of the universe.

But we only have a six-string guitar, and two of the strings have the same name: the low and high E strings. How are we going to really learn this pattern when the guitar is not even big enough to allow us to run the whole pattern? After all, the entire pattern is seven strings long and the standard guitar has only six strings. We have to learn the pattern—including that strange tuning anomaly between the second and third (G and B) strings—and then apply it to the instrument.

Here's how we are going to do it: we are going to abandon one of the outer strings so that we do not repeat ourselves. We will play as if we had a five-string guitar. If we decide not to play the high E string, we will go from the low E string all the way across to the B string and then return to the low E string to continue. If we decide to abandon the low E string we will start on the A string and play across to the high E string and then continue by returning to the A string. Either choice will cause us to spiral up the neck as we return to the low string. There are only two places where we have to change which fret our index finger is on: for the tritone and between the G and B strings. Sometimes these will coincide, in which case we will have to lift our index finger two frets, but only when the 4 is the bottom note of the pattern on the G string.

By following this lesson some magical things will happen for you. For one, the bottom note of each threenote section will follow the cycle of fourths: 1, 4, 7, 3, 6, 2, 5, 1, et cetera. Eventually you will be able to jump strings wherever you like, because you will know the pattern structure mentally. For another, you will learn the relationship between the two E strings and the B and A strings in ways you can hardly imagine. Finally, you will learn all modes in all keys almost effortlessly And after learning this method, you will understand scale books better, as if you had a skeleton key that unlocked the mysteries of any regular scale. See you next month.

RICHARD LLOYD is a

founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City, His latest album, The Radiant Monkey, will be released this year on Parasol Records Visit richardlloyd.com and parasol.com for more information.





TARGET PRACTICE

Using target notes within solo phrases

This month, I'd like to focus on the concept of target notes and how to use them within improvised solo ideas. A target note is a soloing technique wherein a specific note is used as a pivot point between subsequent phrases. One could also use a series of target notes as an element in the melodic development of a solo

Employing different target notes positioned either as the highest or lowest note in each phrase—lends solos a sense of development. Fast phrases provide the feeling of energy but may not convey a sense of melody; establishing a "target" point at which the melody turns around, stops or is accented is a simple way to establish the movement of the melody from one place to the next. I have found that one can get away with playing a very complicated phrase as long as there is something "simple" built into it that makes it easier for the ear to follow

In **FIGURE 1**, the phrase is based on a steady succession of fast 16th notes, utilizing chromaticism (a series of notes half steps apart). The chord progression moves from G to Bb to F to C, all played over a G pedal tone provided by the bass. The target notes are meant to work around the chords while also establishing an inherent melody.

The first target note is a high G, which relates directly to the G major chord behind it. The second target note, F, relates to both the Er/G and Br/G chords as the minth and the fifth, respectively. The third target note, D, relates to Br as the major third. The next target note is C, which falls on the downbeat of beat one in bar 3 and functions as the fifth of F. The final target note is G, which falls on the downbeat of beat one in bar 4 and functions as the fifth of C.

If we focus on the target notes themselves—G, F, D, C, Bb and G—we can recognize a descending G minor pen tatonic scale, which functions as our inherent melody.

Also, there are a few instances in which I double up on the D note, sounding it on both the G and B strings (bar I, upbeat of beat four; bar 2, downbeat of beat three). The primary reason for this is to maintain the steady flow of 16th notes without risking playing a note that will mess with the melody. Part of what makes this riff work is the rhythmic kick of the target-note accents that mark different points within the structure of steady 16th notes.

This riff is executed with alternate picking throughout, so remember that any note sounded on a downbeat (or eighthnote fraction of a downbeat) is picked with a downstroke, and any note sounded on an upbeat is picked with an upstroke,

There are a few string skips in here as well; practice these separately if need be, as shown in FIGURE 2a. Anytime you find yourself not hitting everything perfectly in a fast riff, stop and analyze the problem. Very often you will find that it is a string skip, so rather than change the pick direction, dedicate some time to working on your string-skipping technique. Make an exercise out of it, as shown in FIGURE 2b.

ON

FIGURE 3 is another example that features a sequence of target notes, in this case the top note of each group. This example is in G minor and is based on the G Aeolian mode (G A Br C D E F). At the end of bar 1, on the upbeat of beat four, I change up the rhythm to keep things interesting.

In this last example, FIGURE 4, the sequence of shifting target notes have been placed as the lowest notes in the sequence, balanced against repetitive notes that are placed on top. The descending target notes fall on consistently different parts of the beat, which makes for a rhythmically syncopated, and thus more interesting, melodic phrase.



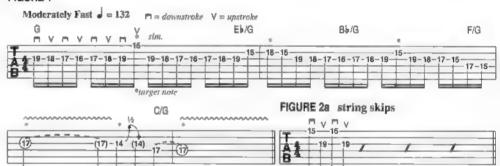


FIGURE 2b string-skipping exercise



FIGURE 3



FIGURE 4







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KORG

CRUMBS OF WISDOM The main riffs to "Fall to Pieces" and "Superhuman," plus half-step bends, string skipping and upper-register melodies



I'm writing this in New York, where Velvet Revolver have just played the final date of a short warm-up club tour. Next, we head off to Europe, where we'll be doing a bunch of big summer festivals. One of these will be at Castle Donington in England, which should be a very cool gig

This month, we're going to look at a couple more riffs from Contraband. FIGURE shows the lead guitar melody line in the outro-chorus of "Fall to Pieces." I play this part using my guitar's rhythin (neck) pickup, with its tone control rolled off (turned down to "1") for a really smooth, creamy tone. Playing-wise, it's a pretty straightforward melody line. One thing I should point out: the second time through

PHOTO A







the first descending run I use my middle finger to bend the F# note at the 14th firet on the high Estring up a half step to G (PHOTO A), instead of just playing the unbent G note at the 15th fret. Half-step bends like this are often pretty subtle, but they can help make things a little more interesting and give a lead line a bit more of a soulful, "vocal" quality

FIGURE 1 is basically the singlenote version of the rhythm guitar part for the "Fall to Pieces" intro and verse, which can be seen in

FIGURE 2. I write a lot of stuff like this: I'll come up with a chord-based pattern like this one and then try to find a single-note way of playing it that really sings in the higher register. Sometimes, however, as was the case with "Fall to Pieces," I have a melody line in my head and come up with the single-note version first, and then I'll see what fits underneath it down in the normal, open-chord register You'd think it would happen the other way around,

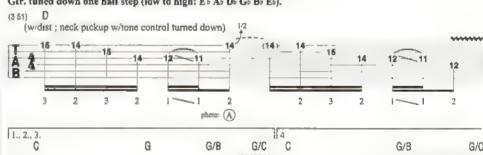
but for this song the high part (FIGURE 1) came first, and then I just figured out it would be easier to play using open chords down by the nut. "Sweet Child O' Mine" [Appetite for Destruction] was written in the same way I had the high riff first and then came up with the chord changes underneath it later on.

FIGURE 3 shows the intro guitar riff to "Superhuman." It's basically just an outline of a seventh chord with the major third added on top. The riff is pretty simple, but there's a lot of



string skipping, which might be a little awkward to pick at first. My part developed from a rhythmic pattern Duff and Matt were jamming on. Duff was playing a rhythm on the low D (on this song the .ow E string is tuned down to D), which is basically the rhythm of the whole song, and FIGURE 3 is the first thing I came up with. I'd love to give you a great story as to what my thinking was behind it, but I don't know exactly where it came from. It just happened!

FIGURE 1 "Fall to Pieces" lead guitar melody line, outro chorus Gtr. tuned down one half step (low to high: $E \triangleright A \triangleright D \triangleright G \triangleright B \triangleright E \triangleright$).



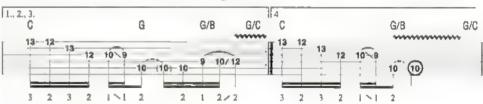


FIGURE 2 "Fall to Pieces" intro/verse riff

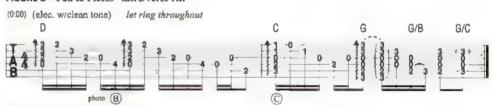
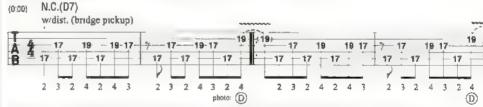


FIGURE 3 "Superhuman" intro riff
Gtr. tuned to drop-D down one half step (low to high: D5 A5 D5 G5 B5 E5).



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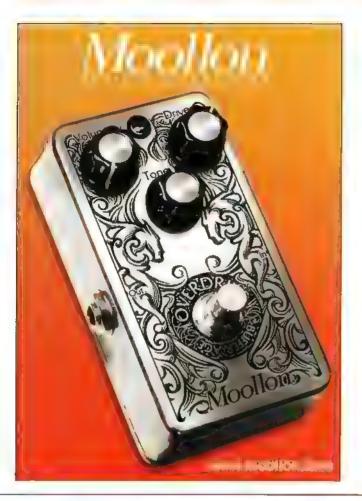


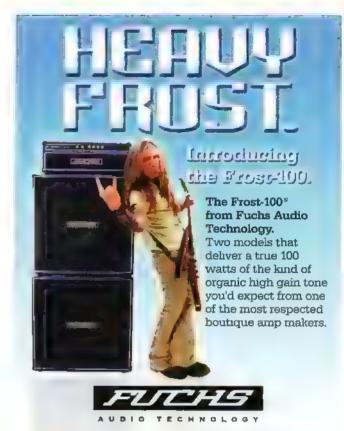
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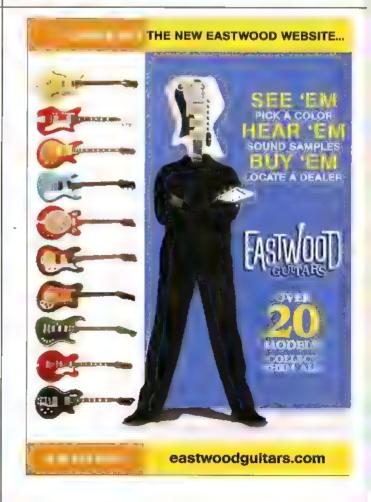
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SOLOING STRATEGIES

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MIXING COLORS

Combining major and minor pentatonic scales to create varying shades of blue

Ever since Chuck Berry played the immortal opening licks to "Johnny B. Goode" in the mid Fifties, rock guitarists have been fascinated by the idea of combining parallel (heriping on the same root note)

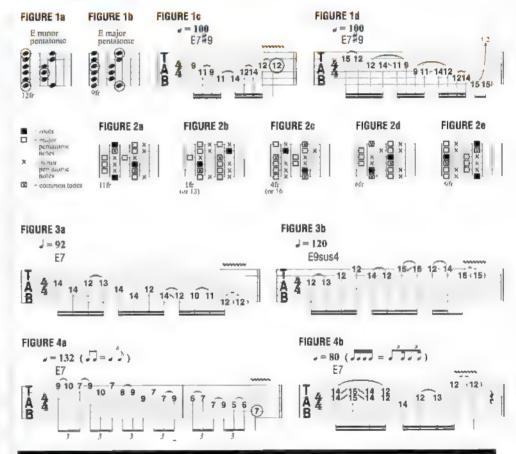
(beginning on the same root note) major and minor pentatonic scales. Skirting the edges of blues, rock and pazz, this time-honored concept can be heard in countless classic rock songs: witness Eric Clapton's wailing lines in "Crossroads," Angus Young's solo break in "You Shook Me All Night Long," Jimmy Page's frantic fills and lead work on "I Can't Quit You Baby," Joe Perry's funky concoctions in "Walk This Way," Duane Allman and Dickey Betts' solos in "Statesboro Blues" and Stevie Ray Vaughan's riffs, licks and fills in "Pride and Joy," to name just a few.

In this month's column, we'll look at some easy—as well as some rather complex—methods that can help you create your own major/minor pentatonic combinations.

PENTATONIC THEORY

The five-note minor pentatonic scale is spelled intervallically 1 b3 4 5 b7. It is derived from the seven-note natural minor scale—1 2 b3 4 5 b6 b7—with the second and sixth degrees, or notes, omitted. In the key of E, the minor pentatonic scale is spelled E G A B D. Likewise, the major pentatonic scale, spelled intervallically 1 2 3 5 6, is a subset of the major scale's 1 2 3 4 5 6 7 formula, minus the fourth and seventh degrees. The notes of E major pentatonic are E F# G# B C#.

Combining the parallel minor and major pentatonic scales results in an eight-note hybrid scale with both minor and major qualities (\$\beta\$ and \$\beta\$7, and 2, 3 and 6, respectively) as well as chromatic intervals (2 \$\beta\$ 3 \$\delta\$). In the key of E, this scale is spelled E F\(^\beta\$ G \$\beta\$ A B C\(^\delta\$ D and works best over the dominant-seventh-type chords E7, E9, E7\(^\beta\$9, E13, E7sus 4 and E9sus 4.



FINGER-FRIENDLY APPLICATIONS



FIGURE 1 illustrates a clear-cut (and quick) method for creating major/minor pentatonic combinations. FIGURE 12 shows the "king daddy" of minor pentatonic "box" patterns, with the root notes circled. Located at the 12th fret, the finger-friendly pattern produces the notes of the E minor pentatonic scale. (Note: For the sake of continuity and comparison, all of the examples in this lesson are in the key of E.) In FIGURE 16, we see how the same fretboard pattern or shape can be used to play the E major pentatonic scale sim-

ply by shifting the whole thing down three frets. You can create some interesting licks simply by jumping from pattern to pattern. FIGURE it offers a lick that starts out in the ninth-position major pentatonic box and then moves up to the 12th position minor pentatonic box via a finger slide FIGURE id toggles back and forth between minor and major patterns with a series of extended legato maneuvers. Use the same 1-3 and 1-2 fingerings as you would if you were to stay put in either pattern. In both examples, the major/minor lines offer the perfect complement to

the dichotic quality of the E7#9 chord, which includes the major and minor thirds, G# and G respectively, the minor third being enharmonic to the sharp nine.

PATTERNS AND LICKS

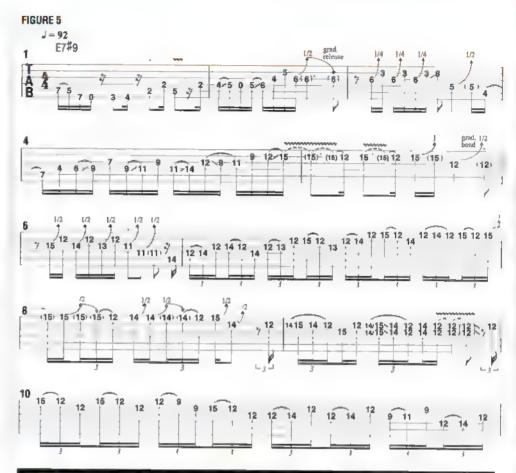
While it can sound a bit jumpy at times, the "twin-pattern" concept is a convenient method for producing major/minor pentatonic combinations. Players who excel at the major/minor art tend to gravitate toward the grid system depicted in FIGURES 28-8. Each figure (hereafter referred to as a pattern) illustrates the overlaying of different E major and minor pentatonic box patterns in a given position. The Xs in each figure represent minor pentatonic notes, and the hollow boxes are major pentatonic notes. The black boxes are the E root notes, and the boxes containing Xs are common tones belonging to both scales.

FIGURE 30 is a blues rock-style example that begins with pattern 2a before it slips down to the lower section of the neighboring pattern, 2e. The jazz-rock/fusion lick in FIGURE ab stays put in pattern 2a, except for the major third (G#) extension note at the 16th fret on the high E string. The triplet-fueled example in FIGURE 48 zips down patterns 2d and 2c in a sequenced cascade of whole- and half-step intervals. The double-stop (two-note chord on adjacent strings) example in FIGURE 4b miects the flat five (B) from the E minor blues scale (E G A Bo B D). Employ a barre with your ring finger to grab the sliding double-stops, pulling off to a barre with your first finger for the 12th-fret coupling. And don't forget to shuffle the 16th-note rhythms

THE SOLO

FIGURE 5 is a funky blues rock outing, played over a static (unchanging) E7#9 chord. Use your guitar's bridge pickup, dial in a fair amount of dirt on your amp and let's go!

The solo kicks off in bars 1 and 2 with a syncopated, rifflike line that crosses patterns 2c and 2b (with an open low E note thrown in for good measure). Notice the playful interplay between the minor and major thirds (G and G*), and the sixth-to-flat-seventh bends (C* to D) A quirky bending motif comes next (bar 3), followed by a slippery ascension through segments of patterns 2c, 2d, 2e and 2a. Take your time with this



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THE TIME-HONORED
CONCEPT OF COMBINING MAJOR AND MINOR
PENTATONIC SCALES CAN
BE HEARD IN COUNTLESS
CLASSIC ROCK SONGS,
INCLUDING 'YOU SHOOK
ME ALL NIGHT LONG,'
'WALK THIS WAY,'
'STATESBORO BLUES' AND
'PRIDE AND JOY,' TO
NAME JUST A FEW."

passage-it's a tricky one!

Shimmering, bluesy finger vibratos and intricate half-step bends highlight the call-and-response theme in bars 5 and 6. (Make sure you bend true to pitch for the latter.) Things really get moving in bar 7, wherein a steady stream of 16th-note-triplet rhythms drives a sequenced ride up pattern 2a, in 12th position. Get the sequence pattern established in beat one under your fingers, and the rest of the measure should fall into place.

Bars 8 and 9 present a variation on the call-and-response theme shown in bars 5 and 6. Where bar 5 flirted with the flat seventh (D) followed by a major/minor third interplay (G# and G), bar 8 begins with a minor/major theme before moving to a sixth/flat seventh exchange. Bar 9 answers with a revved-up version of the blues-scale-enhanced double-stop example from FIGURE 4b, and the solo goes out on a high-octane rendition of the twin pattern-swapping tactics demonstrated in FIGURES 1c and 1d.



SATANIC VERSES

How to rock out on the Rolling Stones' "Sympathy for the Devil"

48 HEAR IT ONLINE? tuitarworld.com/lessons

As promised in last issue's inaugural column of Unplugging. this month we'll tackle another tavern-tested offering from my solo act songbook: a rocking

stand-alone arrangement of the Rolling Stones classic, "Sympathy for the Devil" (Beggars Banquet, 1968). If you listen to the Stones' studio version, you'll notice that there is no rhythm guitar part and that the groove is propelled by a cookin' bass line, piano and an ensemble of percussion instruments. Performed as if the song were in the key of D and with a capo at the second fret, my arrangement sounds in the original key of E and infuses elements of the recording's various instrumental parts into a finger-friendly stand-alone rhythm guitar part. As is almost always the case when performing an uptempo song without a drummer or percussionist backing you up, firmly tapping your foot in a steady pulse, in this case quarter notes, will definitely help you get into the groove better and "sell" the tune more convincingly.

FIGURE 1 presents my adaptation of the intro and first verse of "Sympathy for the Devil," The palm-muted open D notes in the repeated first bar emulate the congaand bongo drum parts heard on the Stones' arrangement and help establish the key, as well as the groove. I find that playing four bars up front (as opposed to the 10 bars heard on the recorded version) is enough of a build-up in this stripped-down format.

When playing this and all remaining figures, use what I call "16th-note pendulum picking/strumming," articulating any note or chord that falls on the first or third 16th note of the beat (this includes all quarter notes and eighth notes) with a downstroke and catching anything that falls on the second or fourth 16th note (the "16th-note upbeats") with an upstroke. This will help ensure a steady, flowing groove. I've included picking prompts above bar I of FIGURE 1 to guide you. Also, palm mute the single bass notes in all the figures while allowing the chords to ring out on the treble strings. This will give the bass notes a fat, chunky sound and keep the busy, syncopated rhythms clear and articulate.

FIGURE 2 illustrates what I play for the song's chorus and includes an extra bar on the preceding D chord (the chorus begins on A in bar 2) The feel on the first

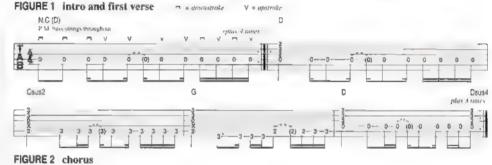
"Sympathy for the Devil"

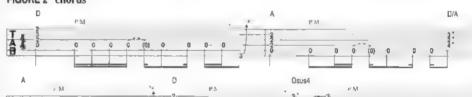
arranged for solo acoustic guitar accompaniment; capo 2nd fret

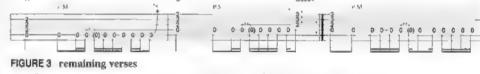
All positions are relative to the capo

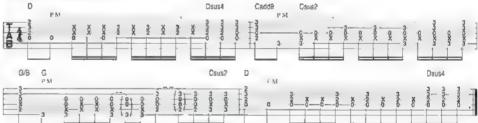
All music sounds in the key of E. one whole step higher than written Caridia











"Sympathy For The Dev." Written by Mick Jagger & Keith Richards. 🤄 1968 ABKCO Music, Inc.: As heard on Beggars Banquet (ABKCO) www.abked.com

chorus is essentially the same as on the first verse-a funky groove that is somewhat subdued by the use of palm muting.

FIGURE 3 shows my arrangement of the song's remaining verse sections. An important note about musical dynamics (contrasts in volume and texture) is in order at this point. When performing this arrangement, make sure to not play every section at the same "hot and heavy" intensity level, as you'll risk wearing out

Senior music editor JIMMY BROWN 5 a veteran sideman, solo performer and private guitar teacher in the NY NI PA area A formally trained ear player," Jimmy leads dual lives, writing and editing lessons and transcriptions by day and playing for wedding cake and tips by night

your audience's ears/brains (yours included) before the song is over. Try to let the intensity level "breathe," or "ebb and flow" by backing off the volume of your picking/strumming and increasing the degree of palm muting at the beginning of each subsequent verse. If this sounds like too much to remember, just use your instincts and try to ramp up the intensity level throughout the song without reaching "11" prematurely. #

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by Keith Wyatt



FOUNDING FATHER

A look at the influential guitar style of electric blues pioneer Robert Lockwood, Jr.



Robert Lockwood, Jr., who died this past November, was one of the final direct links to the earliest days of modern blues. Although he never achieved the fame of some of his Delta contemporaries, his influence on modern electric blues guitar was deep and far reaching.

Born in rural Arkansas in 1915, Lockwood took his first guitar lessons from none other than Robert Johnson, with whom his mother had a relationship while Lockwood was still a preteen. Within a few years, Lockwood was advanced enough to work alongside the likes of guitarist Johnny Shines and harpist Sonny Boy Williamson II, and in 1941 he began appearing with Sonny Boy on the legendary Helena, Arkansas, radio show King Biscuit Time, Lockwood's innovative single-string electric guitar style-the first electric guitar playing many Deltaarea residents ever heard-was broadcast across the region and inspired a generation of up-and-coming players, including Muddy Waters and a young Riley (B.B.) King.

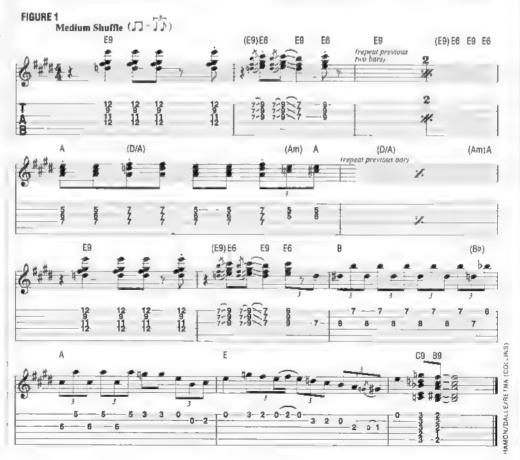
A decade later, Lockwood settled in Chicago, where Waters had in the ensuing years attained prominence as the kingpin of the Chicago blues sound. Lockwood fit right in and spent the next decade as a house guitarist for Chess Records, performing and recording with Muddy and Sonny Boy as well as harp virtuoso Little Walter, pianist Otis Spann and virtually everyone of note in the Chicago blues scene. Lockwood's idiosyncratic style mixed his Delta roots with jazz-influenced chords and inventive rhythmic textures. Although famously short tempered, he occasionally mentored younger players, including Freddie King, who incorporated a jazzy ninthchord voicing gleaned from Lockwood into his own signature instrumental, "Hideaway." In 1961, Lockwood relocated to Cleveland, Ohio, where he fashioned a career as a solo artist, turning out recordings on electric, acoustic and 12-string guitars and continuing to perform throughout his later years.

Some of Lockwood's finest work was with Little Walter, whose records are a virtual "how-to" course in electric blues guitar arranging. Lockwood typically wove colorful chord riffs and intricate fills around Walter's harp over a steady-rolling rhythm section.

FIGURE 1 is a 12-bar medium shuffle in E that displays several Lockwoodstyle phrases. Bars 1-4 and 7-8 feature a horn-section-style riff that employs

KEITH WYATT teaches blues gultar at Musicians Institute in Hollywood, California. He tours and records with renowned band the Blasters and has authored numerous videos, books, columns and articles on bluesand gultar-related subjects.

the "Hideaway" ninth chord and is answered by a one-finger-chord slide Bars 5 and 6 utilize the classic blues boogie pattern transposed up an octave (release the pressure on your fret-hand fingers after each downbeat to achieve the proper bounce). In bars 9 and 10, sixth intervals outline the B and A chords, followed in bars 11 and 12 by a jazzy, Lockwood-style turnaround. Together, these phrases offer a glimpse into the improvisational technique that made Lockwood unique among blues guitarists. **





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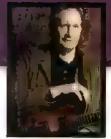




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DIFFERENT DIRECTIONS

Using quartal and quintal harmony in single-note lines

Building on the brilliant artistry of legendary alto saxophonist Charlie Parker and tenor sax god John Coltrane, many of today's contemporary iazz guitarists-players such as John Scoffeld, Alex Skolnick and John Abercrombie-take an intervallic approach to their improvised lines. This concept makes it possible to break away from the mundane "rollercoaster" sound of straight scales and arpeggios played up and down the guitar's neck, and it can help the guitarist create fresh, angularly contoured lines that swing hard. This month I'm going to demonstrate how the intervallic approach may be applied to various scales and arpeggios played over certain chord types. with an emphasis on perfect fourths and fifths-what's known as quartal and quintal harmony, respectively. The examples are designed to be multidirectional or multidimensional and to capture the listener's attention by utilizing some interesting note directions.

The line in FIGURE 1 is played over an altered C7 chord and built on a pattern of fourths exclusively. The term altered signifies any combination of flat or sharp fifths and ninths applied to a dominant seventh chord. The four possibilities for C7 are C7h5h9, C7#5#9, C7h5#9 and C7\$569. The first four notes of bar 1 touch on all four of these alterations, Dr being the flat nine, Go being the flat five, Ab being the sharp five and Eb being the sharp nine. These four tensions are spread throughout bars 1-4. Notice that I also use the unaltered fourth and ninth, F and B, respectively, which in this context create their own tension as these notes are played over the altered chords.

When crafting a line, I pay close attention to the direction in which the notes are moving. The direction or motion of the notes in bars 1 and 2 is three notes up followed by one note down. In bars 3 and 4, I reverse this pattern: three down, one up. This kind of melodic contour captures the attention of the other musicians you're playing with, as well as that of the listening audience.

FIGURE 2 is a more harmonically straightforward line, with no sharps or flats that works well over any of the indicated chords, all of which are relative to the C major scale or any of its modes. Notice that the fret-hand index finger remains stationary at the fifth fret (fifth position) throughout the example. Bars 1 and 3 are constructed from ascending and descending perfect fifths, and bar 2 combines fourths and fifths. Play this line over each of the four chords indicated to hear and analyze how the notes take on different functions with each chord. Also, take notice of the shape of the line—how it speaks to you and how it "pops." One could make the argument that a line's shape is just as—if not more—important to its appeal as the notes that comprise it.

FIGURE 3 presents one of my favorite interval patterns, which is built from the notes of the F half-whole diminished scale (F F\$ G\$ A B C D E\$). This scale is compatible with F7\(\text{P}\)9, F7\(\text{P}\)9\(\text{P}\)5 and F7\(\text{P}\)9\(\text{S}\) but does not contain the sharp five, C\$. In bar 1, I begin with the note F, move up a half step, to F\$, then jump up a perfect fourth, to B natural. I continue ascending the scale with this three-note pattern through bars 2 and 3, staying

VIC JURIS is a worldzenowned performer, composer and educatorand an in-demand side man who has col aborated with many of the biggest names in Jazz. For more linds, checkout vicjuris.com.

ON

within the parameters of the scale

One of the great things about the guitar's fretboard is that so many patterns and shapes are easy to transpose to other keys once you have them securely under your fingers. Try transposing all three of these examples and executing them as quickly and cleanly as possible. Intervallic lines can be technically more challenging to play than straight scales, so be patient and proceed slowly at first. Also, try writing some of your own lines based on patterns of fourths and fifths

The composition "Freedom Jazz Dance" by Eddie Harris is a great example of a melody constructed mostly from fourth and fifth intervals. Miles Davis recorded an excellent version of "Freedom Jazz Dance" on Miles Smiles (Columbia) and a lead sheet for the tune can be found in The Real Book (published by Hal Leonard), the "bible" of jazz musicians for decades.

FIGURE 1 C7b9, C7#9, C7alt.

FIGURE 2 Dm7, Am7#5, G7sus4, Fmaj7

FIGURE 3 F7b9, F7#9, F7b5

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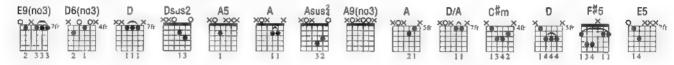


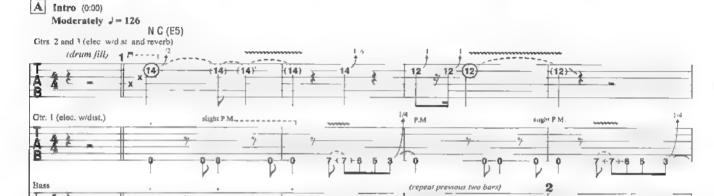
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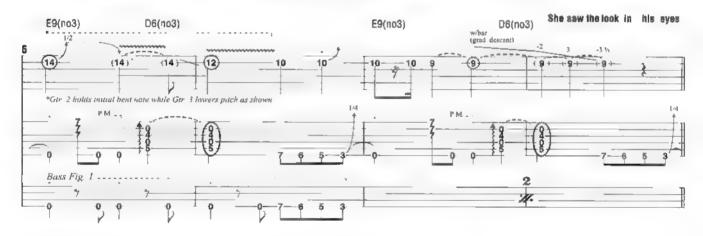
Words and Music by Edward Van Halen, Alex Van Halen, Michael Anthony and David Lee Roth * Transcribed by Andy Aledort

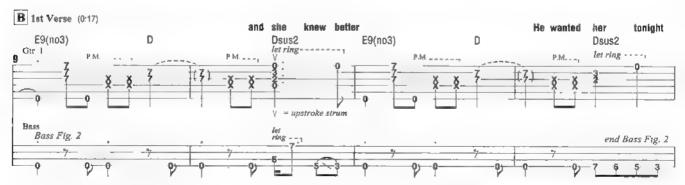
Gtrs. are tuned down one half step (low to high: E> A> D> G> B> E>). Bass tuning (low to high): E> A> D> G>.

All pitches sound in the key of En one half step lower than written

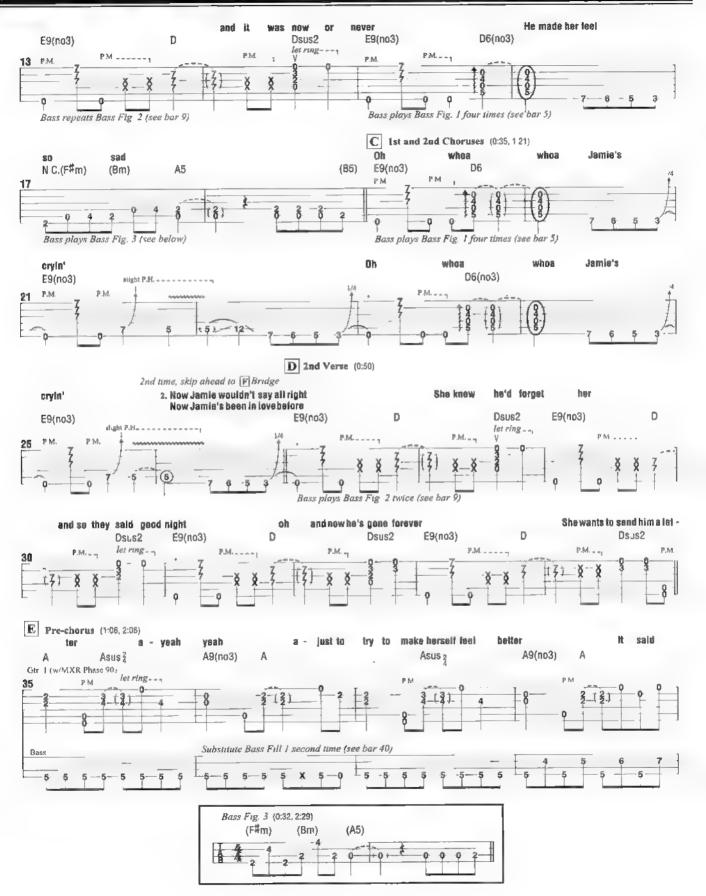


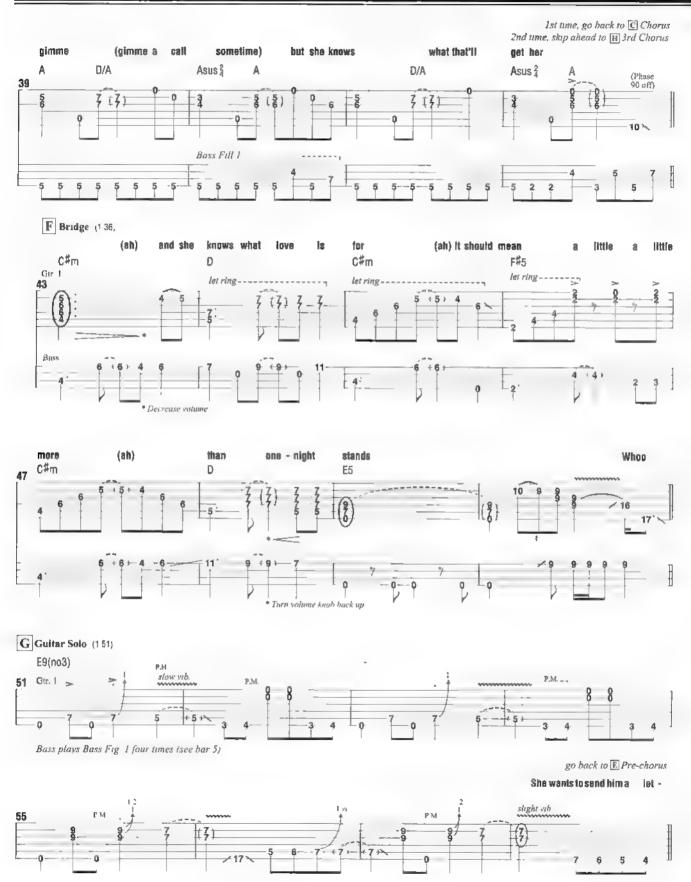




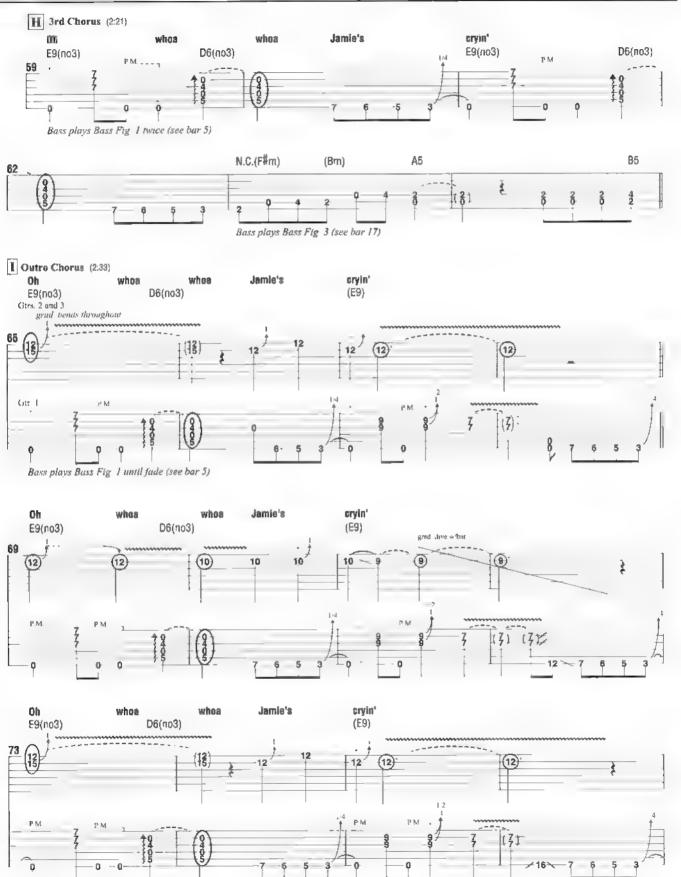


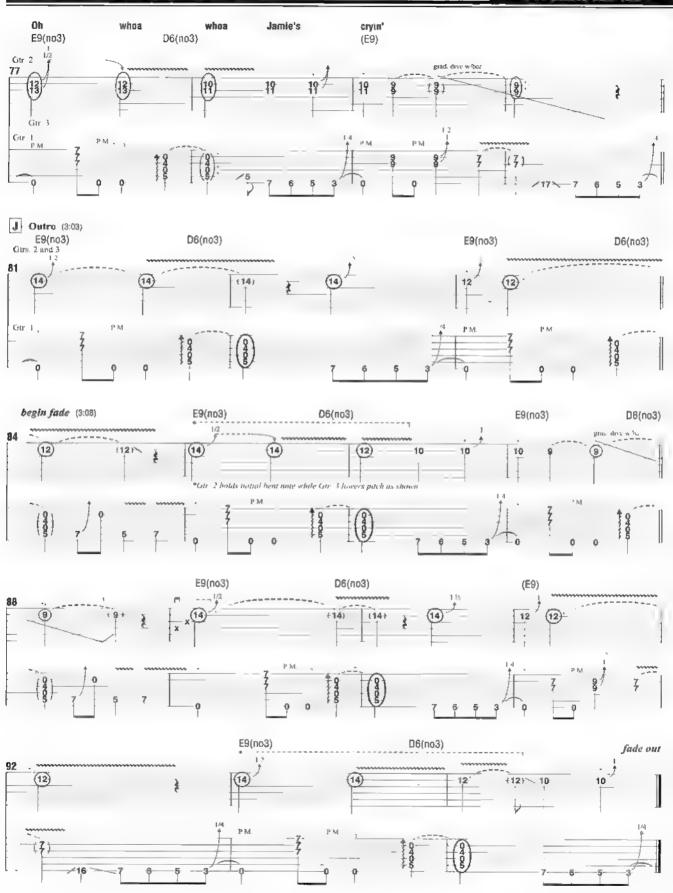














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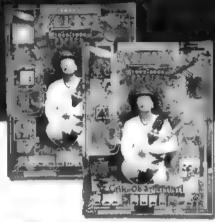




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As heard on HOT ROCKS, 1964-1971 (ABKCO)
Words and Music by Mick Jagger and Keith Richards * Transcribed by Jeff Perrin

NOTE: Pitch on recording sounds slightly flat. To play along, tune all strings slightly flat.



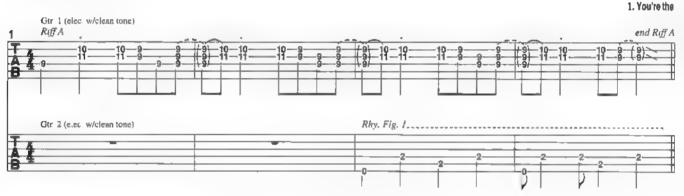


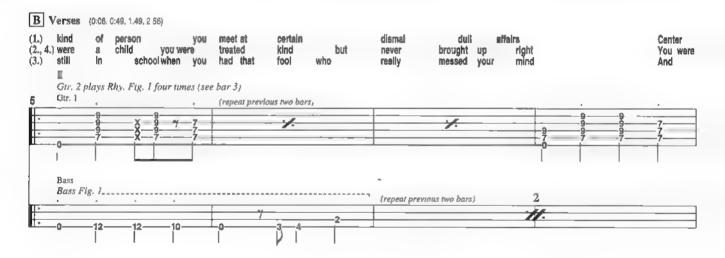








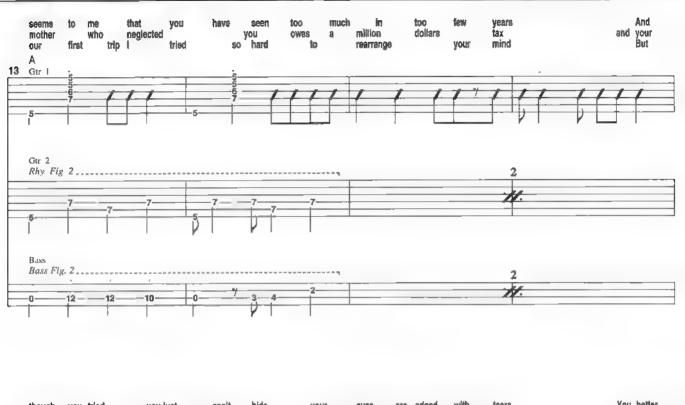




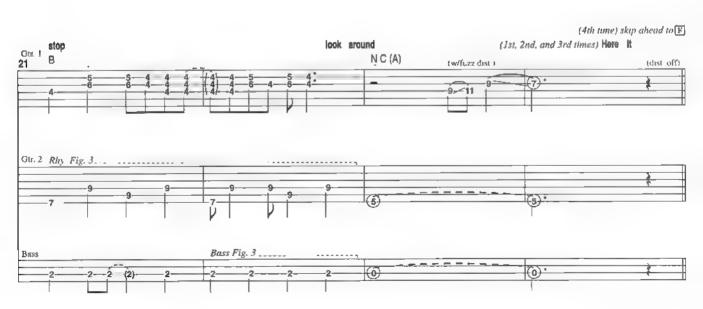




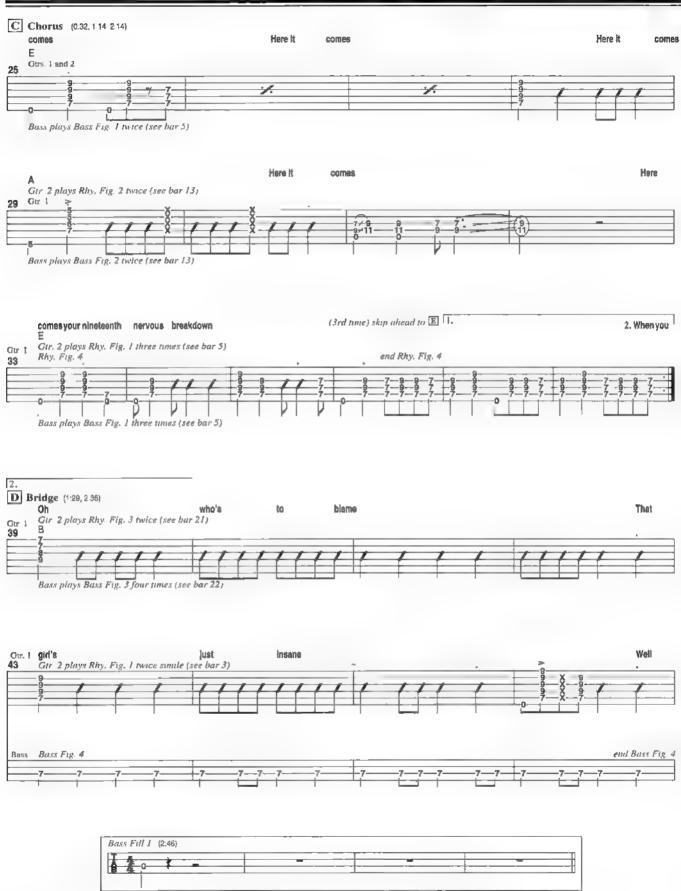
"19TH NERVOUS BREAKDOWN"





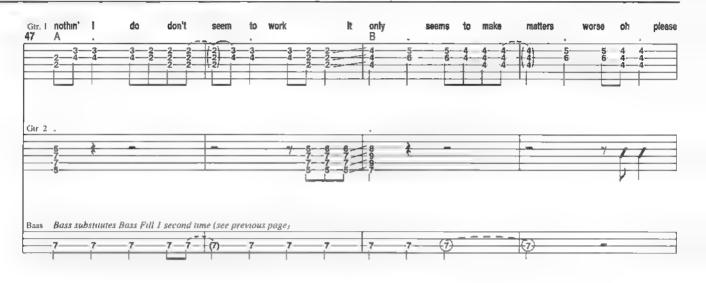


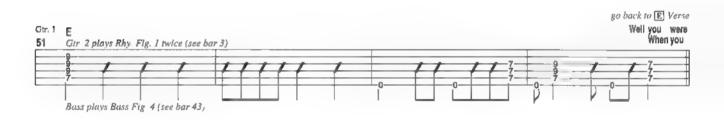
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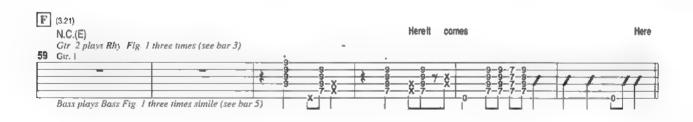


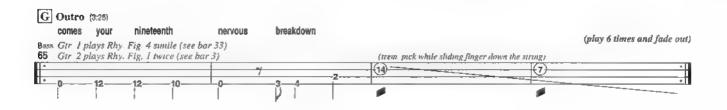
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The true story behind the worldwide #1 best-selling ear training method

by David-Lucas Burge

It all started in ninth grade as a sort of teenage rivalry
I'd practice and slave at the piano for five hours daily.

Linda practiced far less. Yet somehow she always shined as the star performer at our school, it was frustrating

What does she have that I dont? I'd wonder

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt "Linda's got Perfect Puth"

"What's Perfect Pitch?" I asked

Sheryl gloated about Linda's uncanny abilities: how she could name exact tones and chords—all BY EAR, how she could sing any tone—from memory alone; how she could play songs—after just hearing them; the list went on and on . . .

My heart sank when the realization came to me. Her EAR is the key to her success. How could I ever hope to compete with her?

But it bothered me. Did she really have Perfect Pitch? How could she know tones and chords just by hearing them? It seemed impossible

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point blank if she had Perfect Pitch

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she would eat her words...

My plot was ingentously simple . . .

When Linda least suspected, I walked right up and

challenged her to name tones for me-by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess Fl, I thought.)

I had barely touched the key.

"FR" she said. I was astonished

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an El," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard and she was right on'

Now I started to boil I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize and sing tones by ear?

Then it dawned on me. People call themselves musicians and yet they can't tell a C from a C#?? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win

Day after day I tried to learn those freaking tones. I would hammer a note over and over to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which—just by listening?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach So after weeks of work, I finally gave up.

Then it happened ...

It was like a miracle... a twist of fate... like finding the lost Holy Grail.

Once I stopped straining my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of



"How in the world do you do it?" I blurted. I was totally boggled (age t4, 9th grade)

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sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could name the tones by ear! It was simple. I could hear how F# sounds one way, while BI has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT
PITCH! This is how Bach, Beethoven, and Mozart

could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish I felt sure that anyone could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I fold my best friend, Ann (a flutist).

She laughed at me. "You have to be born with Perfect Pitch." she asserted. "You can't develop it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors laughed at me

"You must be born with Perfect Pitch," they'd say.
"You can't develop it!"

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-nead (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a HEARING art.

Oh, you must be wondering: whatever happened with

Linda? Excuse me, I'll have to backtrack...

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B.R. guitar/piano . "It is wonderful I can truly hear the

differences in the color of the tones" D.P. student . "I heard

the differences on the initial playing, which did in fact surprise

me. It is a breakthrough." J.H., student • "It's so simple it's ridiculous. M.P., guitar • "I'm able to play things I hear in my

head Before I could barely do it" J. W., keyboards . "I hear a

song on the radio and I know what they're doing. My improvi-

sations have improved. I feet more in control." I.B., bass guitar

"It feels like I'm singing and playing MY notes instead of

somebody else's-like music is more 'my own.' L.H., voice/

guitar • "What a boost for children's musical education! R.P.,

music teacher . "I can identify tones and keys just by hearing

them and sing tones at will. When I hear music now it has

much more definition, form and substance. I don't just

passively listen anymore, but actively listen to detail." M.U., bass

"Although I was skeptical at first, I am now awed." R.H., sax

"It's like hearing in a whole new dimension" L.S., guitar

"I started crying and taughing all at the same time. J.S.,

music educator . "I wish I could have had this 30 years ago!"

R.B., voice "This is absolutely what I had been searching for,"

D.F. piano • "Mr. Burge—you've changed my life!" TB.
student • "Learn II or be left behind" PS., student

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It was now my senior year of high school, I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: to beat Linda. Now was my final chance.

The University of Delaware hosts a performing music festival each spring, complete with judges and

awards. To my horror, they scheduled me that year as the grand finale of the event.

The fated day arrived. Linda gave her usual sterling perfor mance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. Linda received an A, which came as no surprise.

I scored an A+.

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music to my ears—
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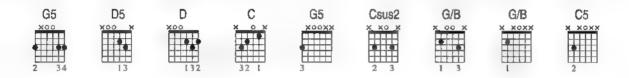
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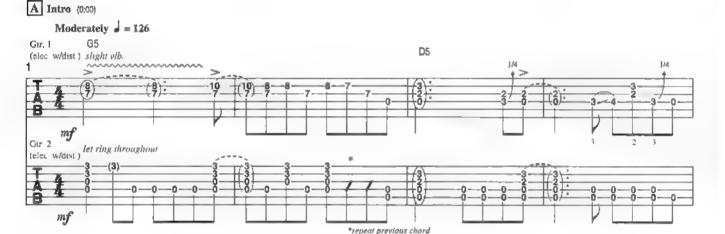
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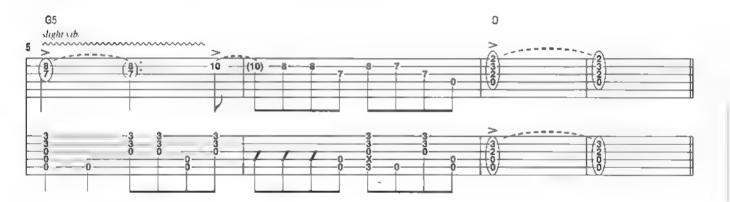
"YOU SHOOK ME ALL NIGHT LONG" AC/DC

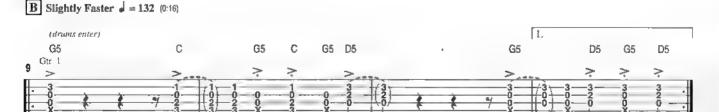
As heard on BACK IN BLACK (EPIC)

Words and Music by Angus Young, Malcolm Young and Brian Johnson * Transcribed by Andy Aledort











"YOU SHOOK ME ALL NIGHT LONG"

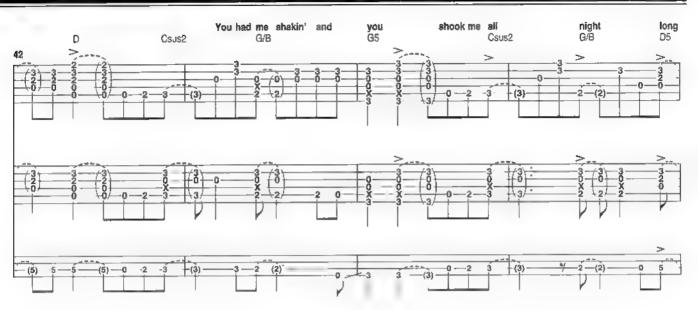


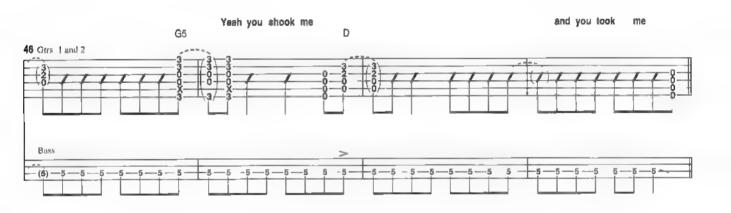
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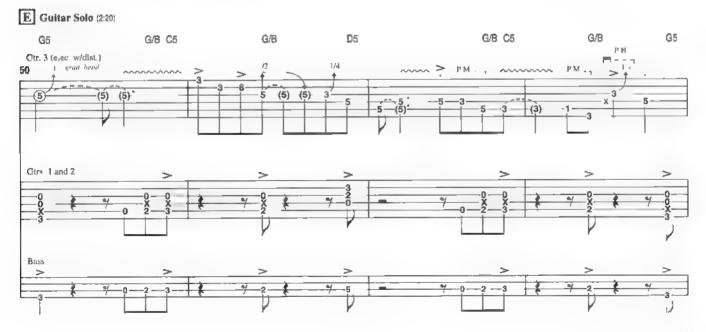




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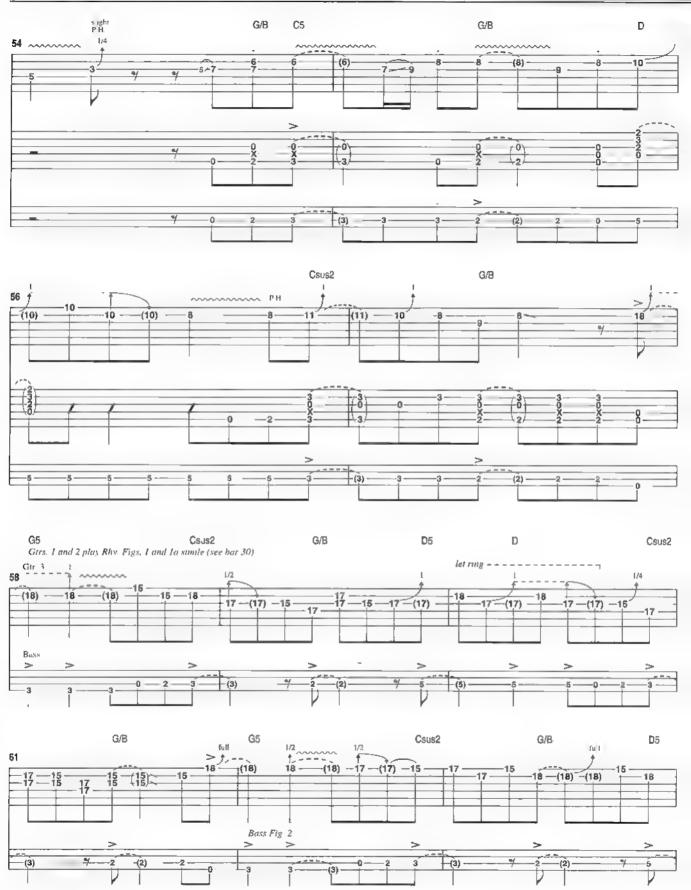






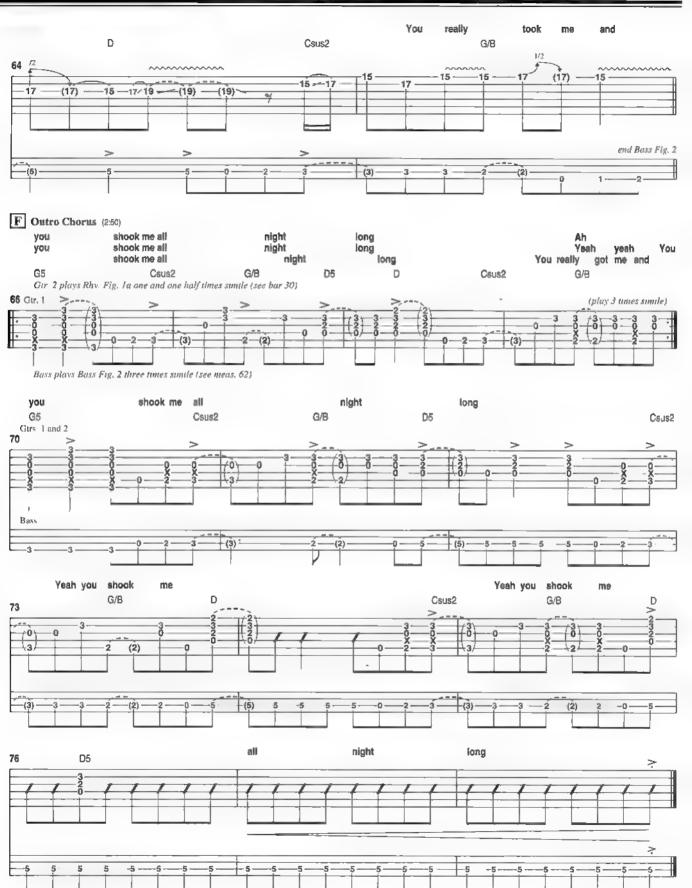
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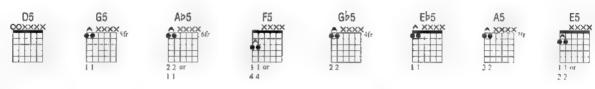
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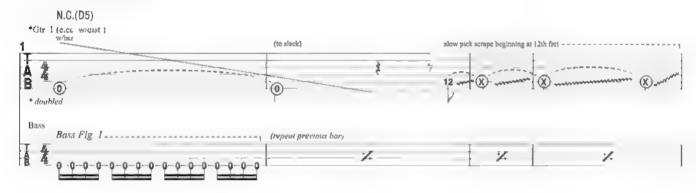
Words and Music by Vincent Abbott, Darrell Abbott, Phillip Anselmo and Rex Brown * Transcribed by Jeff Perrin

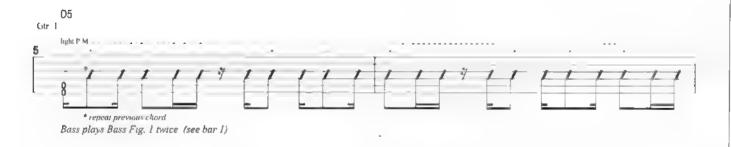
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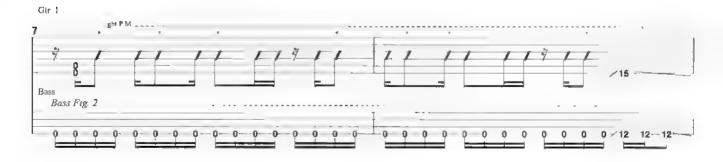


A Intro (0:00)

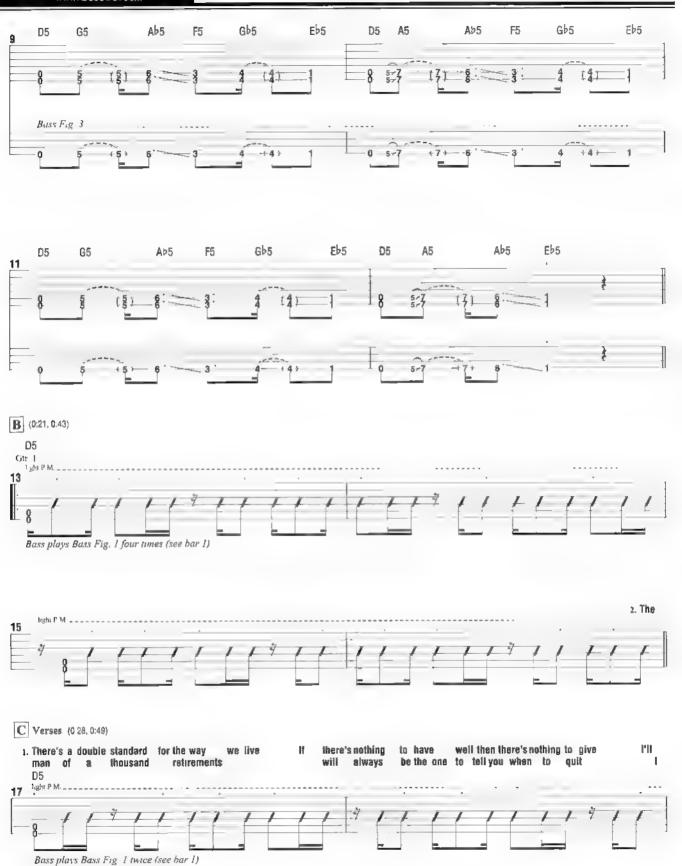
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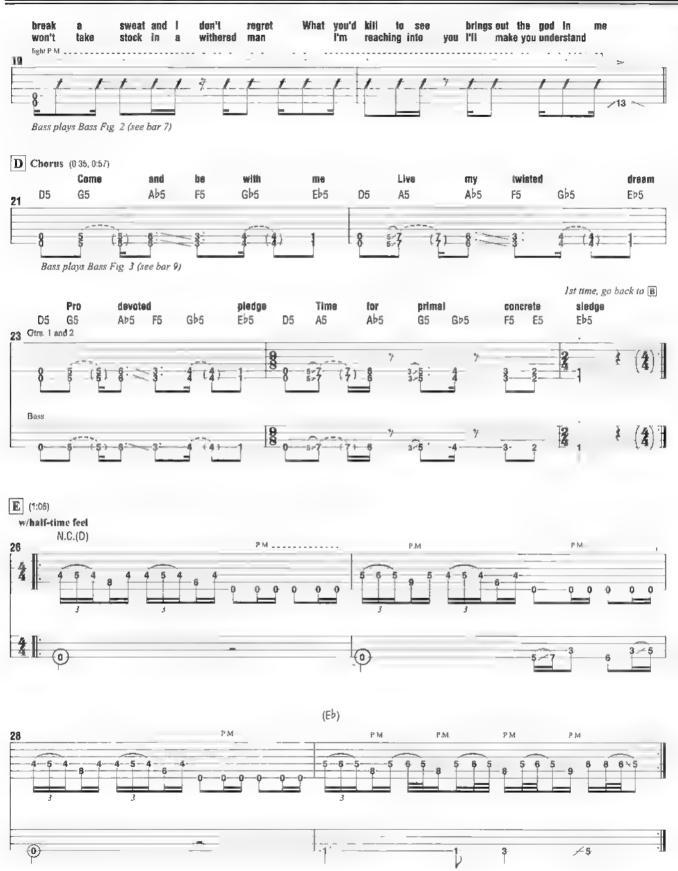




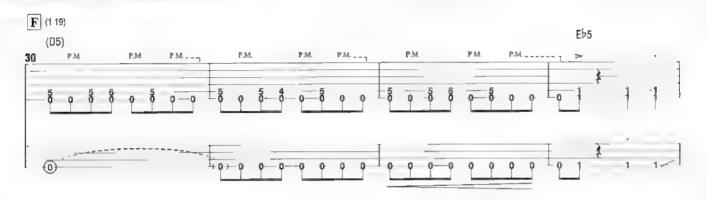


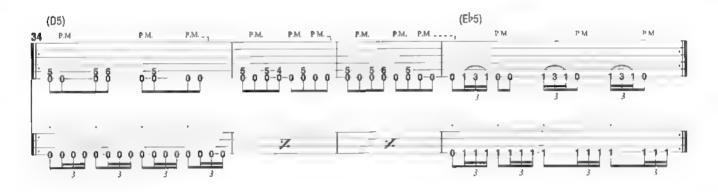


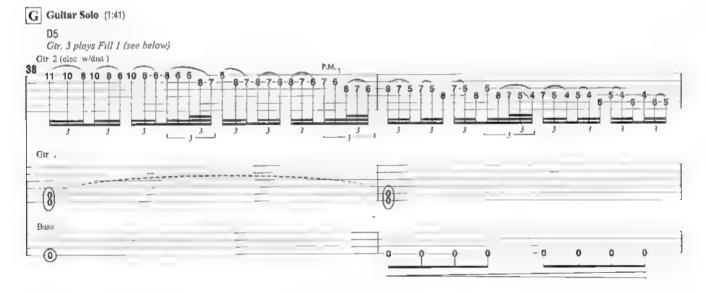


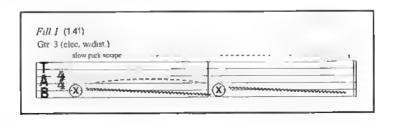




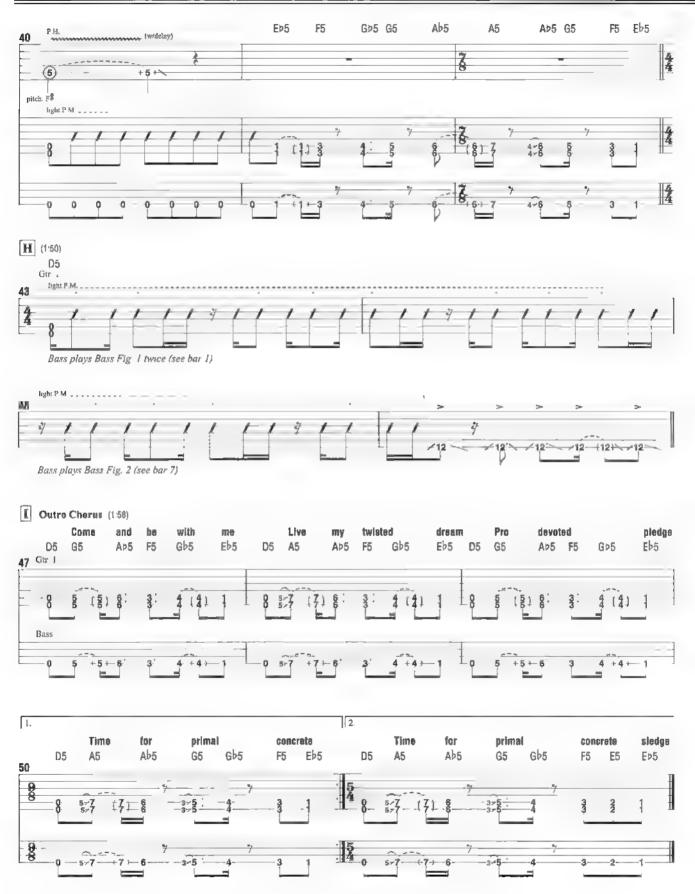












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Plus a few of the things guitar players said when they found us there.

The Best There Is!, Reviewer:Spyder "Art Bushkin"

amazon.com

March 31, 2003 (Vienna, VA USA)
This series is the "must read" for all guitarists, regardless of how long you've been playing. It's a "guided treasure map" to the logic of the fretboard (no pun intended). Once you understand the patterns, your playing and your versatility will improve immediately. I have over 50 guitar books, and this series is the one to buy, if you're buying only one.



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BARNES ANOBLE

A reviewer, September 27, 2005, * *

Best Guitar Book Ever

This book will give you a better understanding of the guitar quicker than any other book - the CAGED approach (unique to the guitar) will help you not just learn specific chords and scales but how to form chords/scales all along the fretboard in all keys, quickly. Your understanding of the guitar will likely be far ahead of your ability to play the guitar, but what a nice position to be in!

Also recommended: Fretboard Logic III is the next step and just as good.

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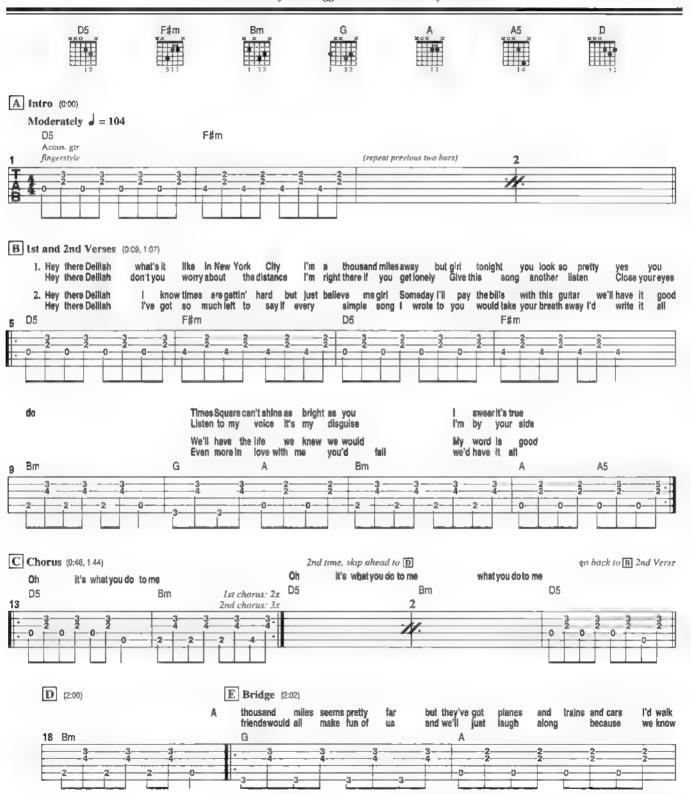
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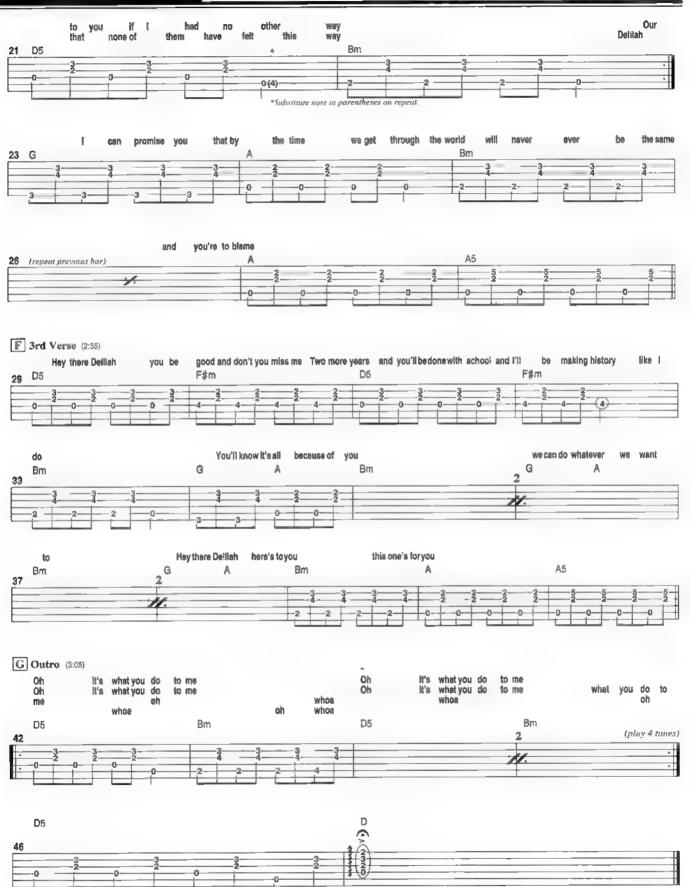


As heard on ALL THAT WE NEEDED (FEARLESS) Words and Music by Tom Higgenson * Transcribed by Jeff Perrin



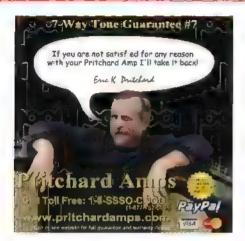


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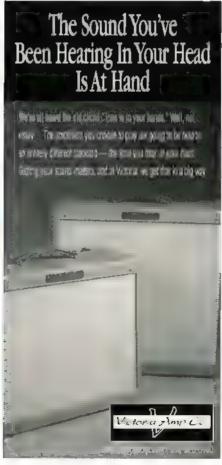
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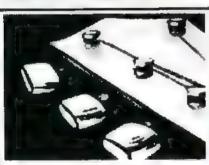












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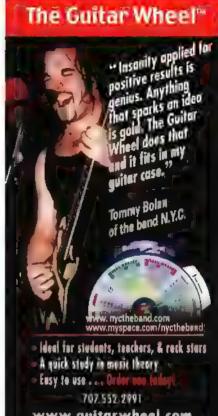
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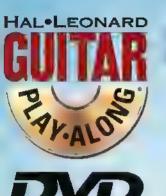
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Fender VG Stratocaster

BY CHRIS GILL

UITARISTS CAN be adventurous when it comes to new technology, but you could probably convince a player to wear a skintight unitard decorated with lightning bolts and a Dairy Queen logo before you'd get him to play a guitar he's not 100 percent comfortable with. While the possibilities of virtual modeling fascinate many guitarists, most don't want to play a guitar that doesn't look and feel like something they already know and love

The Fender VG Stratocaster is the perfect solution for guitarists who want to play a virtual modeling guitar but need the comfort and security that only a familiar, standard electric guitar can give them. As a joint effort between two of the music industry's biggest companies, the Fender VG Stratocaster combines the timeless features of a Fender American Strat with Roland's powerful, cutting-edge virtual-guitar modeling technology. The VG Stratocaster is a genuine, bona fide Strat that you can plug directly into an amp and play just like any other Strat, but its built-in modeling electronics provide an additional 80 combinations of guitar models, pickups and tunings, and do so without special cables, external power supplies or breakout boxes

FEATURES

AT ITS CORE, the Fender VG Stratocoster is identical to an American Strat It features an alder body in sunburst or black finish, a 25 1/2-inch-scale maple neck, a 22-fret maple or rosewood fingerboard, a five-position pickup selector, a vintage-style tremolo and three American Strat single-coil pickups. But whereas the American Strat has a master volume and two tone controls, the VG Strat has master volume and tone controls plus two smaller-sized rotary switch knobs for selecting tuning (T) and mode (M). The other main differences are a Roland VG pickup mounted between the bridge pickup and bridge, and the virtual guitar electronics hidden inside the guitar's body. Note that the VG pickup controls only the internal electronics-you cannot use it to control a guitar synth or a Roland V-Guitar system

The mode switch has five settings: Normal (N), Modeled Strat (S), Modeled Tele (T), Modeled Humbucking Pickups (H) and Modeled Acoustic (A) At the N setting, the VG Strat operates like a normal electric guitar, should the guitar's batteries die during a gig (the "virtual guitar" electronics are powered by four AA batteries), you can switch to this setting and continue playing. The Modeled Strat offers five Strat tones that correspond

OOM G9 2TT GUITAR EFF

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to the appropriate pickup-selector settings, while the Modeled Tele and Humbucking settings provide bridge, neck, and bridge-and-neck tones (positions 1 and 2 are identical, as are positions 3 and 4). In Modeled Acoustic mode, the pickup selector lets you choose five acoustic guitar models ranging from a dreadnought to a resonator instrument.

The tuning settings allow you to instantly select a variety of alternate tunings with the flick of a switch (i.e., without retuning the guitar). These tunings are available when one of the four models is selected but not when the mode switch is dialed to the Normal setting. Six tunings are provided. Standard/Normal (N), Dropped D (D), Open G (G), D Modal, a,k.a. DADGAD (d), Baritone (B) and 12-String (12). With 16 modeled pickup settings plus five alternate tunings, the VG Strat gives you 80 modeling combinations plus five normal electric guitar tones to choose from.

The master tone control works with the standard the acoustic moders.

A Roland GK pickup controls the modelled tones and allows the VG to operate as a



PERFORMANCE

WITH THE EXCEPTION of its builtin modeling circuit, the Fender VG Stratocaster is almost identical to the Strat Leo Fender introduced over 50 years ago. It plays, sounds and feels just like the Strat we all know and love, but its virtual guitar capabilities make it much more versatile. Thanks to a simple yet highly flexible design, it's very easy to access the sounds you want just by dialing a knob or two and flicking the pickup selector switch, Exploring the versatility and power of guitar modeling couldn't get any easier

The models all sound like the instruments they're designed to imitate. The Tele model has the appropriate brightness, attack and twang, while the humbucker model adds considerable midrange heft and smooth sustain. The acoustic guitar models deliver a decidedly acousticelectric tone and may lack the dynamic depth and natural resonance of a true acoustic (although in Acoustic mode, the master tone control functions as a reverb control), but in a band setting it's hard to tell the difference. The Strat model may seem redundant, as the gustar is already a Strat, but the tuning settings add so much flexibility that you may never want to switch over to the standard Strat. The 12-String and Baritone settings are especially cool and useful.

THE BOTTOM LINE

THANKS TO THE Fender VG Stratocaster, the days when gigging guitarists had to haul several axes are over. The VG Strat covers all of the bases exceptionally well, and thanks to the inclusion of a standard electric guitar circuit, it even acts as its own backup, provided you don't break any strings. If you're a Strat lover who has the urge to fool around with other guitars but wants to remain faithful, the VG Strat will satisfy your desires #



ON

SPEED DEMON

Zoom G9.2tt Guitar Effects Console

BY CHRIS GILL

IGITAL MODELing technology is developing at such a rapid pace that it may be only a few years until today's standard guitar amplifier will seem as quaint and antiquated as a Victrola phonograph and analog effect pedals go the way of the eight-track tape player. Offering more than 100 effect models. including 25 models of popular guitar amplifiers. Zoom's new G9.2tt Guitar Effects Console

points the way to the inevitable alldigital future, while its dual-tube design gives digital-phobic guitarists an analog security blanket to allay their fears. The G9.2tt may look like a standard floor-mounted multieffect unit, but this compact powerhouse can replace an entire backline of amps, function as an audio interface between your guitar and your computer, and produce nearly every guitar effect known to mankind.

FEATURES

FUTURE HISTORIANS studying the transition from analog to digital technology will probably choose the G9.2tt as an example linking these two periods. Although effect and patch editing are conducted via the often dreaded and feared menu system displayed on a 16x2 LCD, numerous buttons and multifunction rotary knobs make it easy to quickly create the sounds you want without scrolling through endless, confusing pages. The preamp section offers a full complement of dedicated knobs that let users adjust gain, level, bass, middle, treble and presence, just like they would on a real amp. There's even a knob to instantly select the desired amp type.

The entire unit is housed in a sturdy, roadworthy metal case that boasts durable expression pedals at the right and left edges and nine heavy-duty switches for selecting patches and controlling functions. The left-hand expression pedal can be assigned to control up to four parameters at once for each patch, while the expression pedal on the right can control up to four parameters with a standard up/down motion and another four parameters when moved side-





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nine footswitches

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PATCHES: 100 read-only and 100 user

EFFECT MODULES: 70

JACKS: Input, stereo output, headphone output, aux in, USB port, external loop send and return MID Out and in

OTHER: Built-in tuner, bundled with Cubase LE software to-side. Patches are accessed instantly, with no perceivable delay or pops.

The rear panel has jacks and output gain switches for just about every conceivable equipment configuration, whether you want to plug the G9.2tt into a guitar amp, a club sound system, a recorder or a computer. Features include an effect loop for outboard effects, a USB port for direct digital output to a computer, and MIDI In and Out jacks for backing up patches and automating patch changes with a sequencer.

The unit lets you use up to nine effects at once. Effects are arranged in "modules" and linked in a serial fashion. The modules include Compressor, Wah/EFX1 (tremolo, phaser, octave), ZNR (noise reduction), Preamp (25 amp models, including Fender, Hiwatt, Marshall, Diezel, Engl and more, plus various distortion/overdrive pedal models and acoustic guitar simulation), EQ, Cabinet, Mod/EFX2 (chorus, echo, flanger, et cetera), Delay and Reverb. Four insert configurations allow you to place the Preamp and Wah sections in different positions. In addition, there's an External Loop module for inserting your own effects as part of a patch via the effect loop.

Individual 12AX7 tubes located at the input and output stages are controlled by the Accelerator and Energizer sections, respectively. These functions are always on, and their settings are not stored in patches. The Accelerator lets you blend tube distortion and solid-state clean tones and response, while the Energizer features a Tube control for adjusting distortion and a boost control for pumping up low frequencies and 2kHz midrange.

PERFURMANCE

ALTHOUGH THE ZOOM G9.2TT is exceptionally versatile, deep and powerful, its ingenious control layout makes it very easy to use. Almost any function can be accessed in a matter of seconds just by pressing the appropriate button and turning the proper knob, although some effects do require you to step through several pages to reach the desired parameter

The effect and amp models sound exceptionally polished and professional, which will save users tons of hours in the studio when crafting finished tracks. Several of the factory patches have a tad too much compression, but you can bypass the compressor with a simple press of a button. While the cabinet module lets you select mic type and position, and cabinet depth, it doesn't provide a selection of cabinet models like most similar products do. However, with a few EO tweaks it's easy to dial in tones that come pretty close to those of various speaker configurations

THE BOTTOM LINE

: IF YOU'RE TIRED of hauling around a ; ton of gear, the Zoom G9.2tt is a great solution. Just plug in, run the outputs to a PA and you'll be ready to rock in iess time than it takes for your lead singer to primp his hair. The unit is equally useful in the studio, providing first-class tones that will make you sound like a pro. Even at twice its exceptionally affordable price, it would be a great bargain.



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LITTLE BOX OF HORRORS

Coffin Case BDFX1 Blood Drive distortion pedal

BY ERIC KIRKLAND

ONNY COFFIN is a guitarist and artist who turned his passion for the macabre into an internationally recognized company: Coffin Case. His famous guitar cases and nearly all his products are designed in the centuries-old shape of a European coffin.

Coffin's most recent product is the Blood Drive distortion pedal, It's his first foray into electronics, and it is a surprising device that sounds quite different than its looks suggest,





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CONTROLS: Inject (volume), a red (tone), Flith

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switching POWER: None-volts, battery or adaptor

Fifth control adds warm tubelike distortion

True-bypass switching keeps the signal path pure

FEATURES

THE BLOOD DRIVE'S familiar-looking casing is sturdy and nicely detailed with graphics that recall horror films of the classic era. Although its three knobs operate similarly to those on many other distortion pedals, each is named in the spirit of the morbid theme. Inject controls the output. Bleed alters the tone and Filth sets the level of distortion. In what amounts to a morbid attention to detail, even the pedal's rubber skid pads are cut in a spider-web pattern, The Blood Drive's tone is derived from pure analog circuitry, and true-bypass switching ensures a pure signal when the pedal is off. A nine-volt battery or standard power supply feeds the meter.

PERFORMANCE

GIVEN BOTH THE pedal's dark facade and Coffin's reputation, I expected the Blood Drive to hit my amp with a lethal dose of hell's fury. Instead, it created warm tubelike distortion in front of my squeaky clean Victoria. It maintained the amp's headroom and growled with a deep and controlled Marshall-like overdrive While the Blood Drive can certainly produce a lot of distortion, its inherent transparency also makes it an excellent tool for overdriving a blues solo or pushing an already hot amp over the edge

THE BOTTOM LINE

CONTRARY TO ITS appearance, the bewitched Coffin Blood Drive can easily warm the heart of a cold and lifeless amp. Whether you need thick distortion or sweet overdrive, this pedal's energizing tone will raise vour spirits. *







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BAND SAW



Ibanez XPT700 Xiphos electric guitar

BY ERIC KIRKLAND

OR DECADES, metal guitarists have favored Ibanez guitars for their flat fretboards, greasy-fast playability and modernized double-locking tremolos. But for a guitar to appeal to devoted metalists, it must do more than play like the devil; it has to look the part, as well.

After the success of the mildly radical Iceman guitar, Ibanez was convinced that the time was right to build a truly outrageous instrument. The new Xiphos is the company's first guitar specifically built for hardcore and metal players. The Xiphos takes its name from the brutally effective double-edged sword used by Greek and Spartan soldiers, and true to form, it delivers notes with surgical precision. It is one of the fastest guitars in the Ibanez armory, and its specially selected DiMarzio D Activator pickups give it a truly demonic edge.

FEATURES

THE CHALLENGE FOR Ibanez's designers was to create a guitar shape that was incredibly aggressive without giving up any of Ibanez's famous comfort and playability. They achieved this by building the guitar around a five-piece maple Wizard II neck-through design. This rock-hard centerpiece creates enormous sustain, and because the bridge is mounted in this same dense plank, note definition and clarity are maximized. The remainder of the radical X-shaped body is made from mahogany, which adds warmth and depth to the maple's bright core. Although the Xiphos' long beveled points may look unwieldy, the guitar is surprisingly lightweight and superbly balanced.

A guitar this wild would not be complete with an off-the shelf finish. So Ibanez chose to cover the Xiphos in a sparkling color-shifting paint that they call their Chameleon finish. As you move the guitar, its finish appears to quickly change colors, like an alien cyber skin.

The Wizard II's neck shape is thin but not squared, and its somewhat rounded feel is enhanced by the thick Chameleon finish. The flat fretboard and jumbo frets produce Ibanez's trademark feel. Only a light touch is required to sound a note, and the action is low and level. This style of neck is purposebuilt for the player that wants to play fast, sweep through the strings, use two-handed techniques and move across the board in a nonlinear fashion.

The Xiphos features Ibanez's Edge
III double-locking tremolo. One of
the company's most advanced Floyd
Rose-derived bridges, it boasts easy
tuning adjustment and a very unobtrusive profile. Its tone is very neutral, and
it is certainly capable of performing any
whammy trick you can imagine.

Ibanez's new weapon may be the first production guitar to feature DiMarzio's brand-new D Activator pickups as original equipment. Though passive, they are designed to accurately deliver the same resonant peaks, long sustain and tantalizing harmonics found in today's hottest active pickups. Being passive, they have organic tone and natural response.

PERFORMANCE

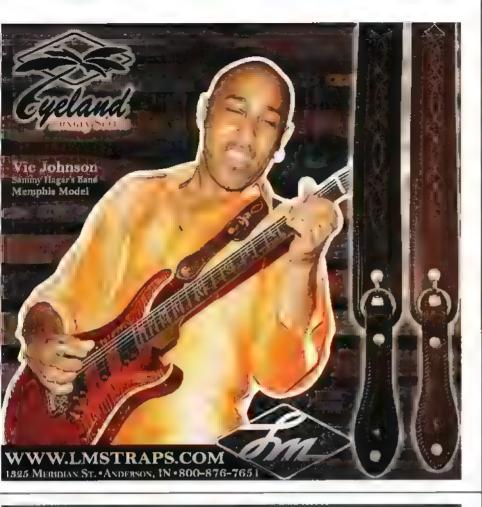
IF A RAZOR blade could be musical. it would be the Xiphos. Its acoustic clarity and sharp definition mix perfectly with the DiMarzios' rich output and harmonic enhancements. Plugged straight into a Marshall JVM, the Xiphos delivered a very Zakk-like tone. The DiMarzio's excited harmonics made chords sound enormous, almost as if I was using a chorus. But the punch from the Xiphos' maple core pushed notes right through the Marshall on singlenote attacks. Even when I played at top speed, every note was clear and distinct. Staccato blasts, especially, cut the air like a machine-gun's rattle. while properly picked sweeps sounded like alternate-picked runs.

I tested the Xiphos' ability to produce clean tones with my modified Mesa RoadKing. In no time, I was finger picking student exercises and recalling my favorite etudes, as if the Xiphos was a fine classical guitar Even though the DiMarzios are built to sound like active pickups, their passive design ensures a warm response.

THE BOTTOM LINE

WITH ITS FIVE-PIECE Wizard II neck, Ninja-weapon body, double-locking Edge IHI trem and DiMarzio D Activator pickups, the Xiphos is one of the most aggressive guitars on the planet. Hardcore ax players may try this guitar because of its hot looks, but they'll buy it because of its lightning fast playability and biowtorch tone. **











TUBE RIDE

Peavey ValveKing 212 combo

BY ERIC KIRKLAND

HEN JOHN FIELDS took over as Peavey's analog engineering manager, he saw the company's new ValveKing amp project as a chance to make a statement. For one thing, Fields was filling the shoes of James Brown, his mentor and an amp guru with more than a dozen years of estimable service as Peavey's head of analog engineering. For another, the ValveKing was an opportunity to refute industry perceptions that it was impossible to build a high-quality all-tube amp at an affordable price.

It would seem that Fields has made his statement loud and clear. The ValveKing is a two-channel 100-watt design that covers almost any style of music, from Fender-like blackface cleans to high-gain British overdrive. If its performance is any indication of the tones to come from Peavey and Fields, then we can expect some very exciting new amps to roll out of the Peavey shop in the near future.

FEATURES

THE VALVEKING'S RATHER plain exterior may be a disappointment if you're shopping for a showpiece amp. Serious players, on the other hand, will appreciate that the ValveKing's budget was devoted almost entirely to the amp's quality, tone and performance Four 6L6 tubes create the King's bois-

terous 100 watts, while three 12AX7 preamp valves take care of gain and tone shaping.

In classic Peavey style, the Valve-King is easy to understand and use. The Clean channel includes a bright switch and basic controls for volume. middle, bass and treble. The Lead channel has gain, volume and EQ controls plus pushbuttons that boost the volume and gain, channel switching and volume and gain boost can be activated with the optional footswitch. A master reverb knob sets the level of echo for both channels. Other features include a buffered effect loop and a three-position impedance switch. My combo was loaded with two Peavey specially designed 12-inch speakers. which are connected to one of the amp's two output jacks.

The key to the ValveKing's malleability and performance potential lies in how players can control the power amp's output. Global resonance and presence knobs let you fine tune the power amp's bass and treble output, but the amp's most powerful control, the Texture knob, is inconspicuously located on the back of the amp. Its patented circuitry gives you sweepable selection between Class A and Class A/B power structures. With the knob set fully to the A/B position, the amp runs at full power, hitting hard and offering tons of headroom. As you rotate the knob toward Class A operation, the amp be-



PEAVEY VALVEXING

LIST PRICE: 1x12 combo, \$579.99; 2x12 combo, \$799.99; head, \$679.99

MANUFACTURER: Peavey Electronics, peavey.com

POWER OUTPUT: 100

CHANNELS: Clean, Lead variable Texture control smulates change from Class A to Class A/B power, three-position impedance switch, buff-

Class A to Class A/B power, three-position impedance switch, buffered effect loop, two speaker output jacks, dual inputs CONTROLS: Clean channels Volume, Bass, Af dilla pad Taylia with a side of the class of the c

channel Volume, Bass, M ddle and Treble with a Bright switch Lead channel. Caln, Volume, Bass, M ddle and Treble with switches for Volume Boost, Master Reverb, Global Resonance and Presence; Texture

COVERING: Black textured viny: TUBE COMPLEMENT:

TUBE COMPLEMENT: Four 6L6, three 12AX7

SPEAKER: Two Peavey specially designed ta-inch ValveKing

FOOTSWITCH: Optional, three button

Channel Switching, Volume Boost, Gain

(On back panel)
The patented Texture
control lets overs change
the amp's response
progressively from
Class A to Class A/B.



Two channels offer
Fender-style clean tones
and high-gain British
overdrive

The specially volced 12inch ValveKing speakers are warm and punchy. comes increasingly sweet, with a softer attack and lower volume. Even-order harmonics are added in the process, and the power output can drop to as little as 40 watts. I think this useful and well-integrated circuit should be standard equipment on every tube amp.

PERFORMANCE

IF YOU BUY an amp purely for the way it sounds, I can't imagine you would be disappointed with the ValveKing. Its clean tones can be throaty and powerful, or sweet and smoky, depending on the Texture knob's setting. At times, this inexpensive amp even sounded very close to a Blackface-era Fender, offering a dark character that was open, loud and chunky. The reverb was also vintage in character, adding cavernous and transparent echo. It has the effect of making the cabinet sound larger and as if more air is flowing through the amp's open back

Lead tones on the ValveKing are decidedly British but with the big low-end response that you'd expect from 6L6s. In A/B operation, the Lead channel's crunch is crisp, and the abundant low mids provide plenty of punch. If you dial the gain high and activate the gain boost, this channel responds with the same style of metallic overdrive as a modified JCM800 amp. With the gain set high and the texture knob dialed halfway between Class A and A/B, the ValveKing responded to my Les Paul with the thick harmonics and gritty sustain that have become ZZ Top's signature tone. When I turned the Texture knob fully to Class A operation, I discovered American high-gain tones that were reminiscent of an early Boogle amp's smooth saturation,

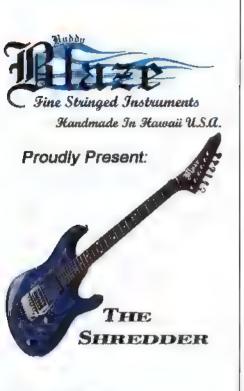
THE BOTTOM LINE

FOR AN ALL-TUBE 100-watt amp at this price, the Peavey ValveKing has no competition. Its two channels deliver vintage-style American clean tones and modified British high-gain distortion with a pure focus on sound quality. In addition to its pleasing tones, the patented Texture control allows players to tweak the power amp's voice like no other amp on the market.



FOOTSWITCH NOT INCLUDE TO THE KNOB ON BACK PANEL





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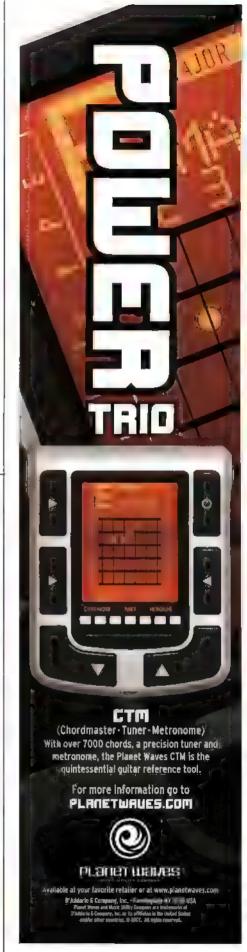
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ELECTRIC JIMI LAND

IK Multimedia Amplitube Jimi Hendrix guitar modeling software

BY EMILE MENASCHÉ

HE TYPICAL AMP-AND-EFFECT modeler has one mission: to be all things to all guitarists. They typically feature dozens of amps, a warehouse worth of vintage and modern stomp box and rack effects, and more cabinets than the kitchen section at Home Depot.

IK's AmpliTube Jimi Hendrix breaks the mold by focusing on the sounds of arguably the greatest guitarist of all time. Known for his then-revolutionary use of effects, Hendrix turned the creation of electric guitar sound into an art in and of itself.

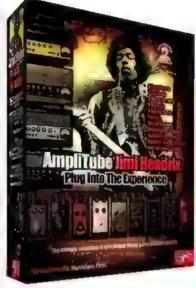
IK Multimedia worked in conjunction with the Hendrix estate to emulate the specific gear Hendrix used on many of his most famous recordings, then took the further step of creating specific settings for various parts of each song. So if you want to fly on the opening of "Little Wing" or rip through the solo from "Manic Depression," you'll find setups for both here, along with other songs from Are You Experienced, Axis: Bold as Love and Electric Ladyland. However, you're not restricted to these specific settings; not only can you edit each preset freely but IK also includes presets designed for more general use.

To get you in the sonic sweet spot, IK has created more than 20 new models to go along with a few that were already in the original AmpliTube, replicating gear that would be near impossible to find in the hardware realm.

FEATURES

AMPLITUBE JIMI HENDRIX'S vital signs read like this: nine vintage stomp box effects, four amps, seven cabinets, five mics and a quartet of "rack" effects. The layout is like that of the standard version of AmpliTube. The signal path represents that of a typical guitar rig, with up to 12 stomp boxes on the floor. followed by up to two separate amps and their respective cabinets, mics and rack processors. There's also one piece Hendrix didn't have: a digital tuner. Thanks to the parallel/serial signal path (a carry-over from the standard Ampli-Tube), you have plenty of flexibility in how you cable it all together.

The stomp boxes include the Voxbased Wah 46, a tremolo modeled after Fender's Opto-Tremolo, the rich protochorus effect of the Univox Univibe,



and six fuzz boxes based on classics like the Arbiter Fuzz Face, Mosrite Fuzzrite, Maestro Fuzz Tone and Roger Meyer's Axis Fuzz, Classic Fuzz and Octavia (the fuzz that colored "Purple Haze"). Each of these looks like a stomp box and has controls, including footswitches, found on its hardware equivalent, with a couple of slight variations. For example, the wah has an Auto mode that's especially useful for computer users who don't have a hardware pedal controller.

Amp models include the requisite 100-watt Marshall head, but there's also a trio of Fenders: a Twin Reverb with J. B. Lansing speakers, a Bassman and a Fender Dual Showman, an amp Hendrix toured with later in his career. The cabinetry includes two open 2x12s, three closed 4x12s and two closed. 2x15s, with various speaker options. The mics include condensers from Neumann and AKG, a Beyerdynamic ribbon mic, and, of course, the standby Shure SM57. Finally, the rack, sports a parametric EO, tube compressor, rotary speaker and stereo reverb. Surprisingly absent is the effect Hendrix used on "Red House" and other tunes: echo. If a stomp box echo is historically incorrect, I would have liked IK Multimedia to have included some kind of delay.

PERFORMANCE

AFTER INSTALLING AND LOADING the program into Apple LogicPro, it was time to grab the Strat and have a go at jamming like Jimi. I've never been one





The virtual gear represents thousands of dollars of rare vintage equipment.



IPC ITURE

UST PRICE: \$249.00 MANUFACTURER: IK Multimedia,

IKmultimedia com

MAC (POWER PC)

Minimum 866MHz G4 processor, 512MB RAM, Mac OS 10.4 or later. Suggested Dual 1.25GHz G4 or G5 processor, +GB RAM, Mac OS 10.4 or later. Supported formats: AU, VST RYAS (regul res ProTools 7.0 or later) (INTEL) Minimum: 5GHz Intel Core Solo processor, 512M8 RAM, Mac OS X 10.4.4 or later. Suggested: 1.66GHz Intel Core Duo processor, 1GB RAM, Mac OS X 10.4.4 or later Supported formats: AU, VST. RTAS

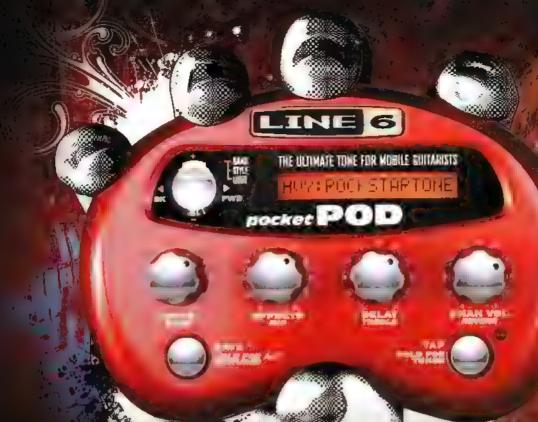
WINDOWS Min mum: Pentium (CHz / Athlon XP 1.33GHz, 512MB RAM, Windows XP. Suggested: Pentium 2.4GHz / Athlon XP 1.33 GHz, 1GB RAM, Windows XP. Supported formats: VST, RTAS (requires ProTools 7.0 or later) for direct imitation, so I was a little worried I'd feel restricted by the Hendrix experience once the "ooh" factor wore off Fortunately, AmpliTube's ability to deliver the tone—and a great deal of the feel—of real hardware means the Jimi Hendrix edition is a blast to play even if you have no interest in covering "Spanish Castle Magic."

My Strat sang as I ran through the presets, but it wasn't long before I was changing settings, switching out effects and drifting out of the Sixties to create some 21st century sounds. Once you dig in, you'll find you can alter the nature of the amp, mix and match cabinets and more. You can build complex sounds, but the thing I liked best about Amplitube Jimi Hendrix was how good even a straight amp sounded. I never felt the need to overdo the sweetening to mask the core tone.

THE DOTTOM LINE

AMPLITUBE JIMI HENDRIX delivers the goods. A delay would have been nice, but the plug-in, which supports a range of host software in Mac OS X and Windows XP, is as close as most of us will come to stepping into Hendrix's office. Download the free demo at IK Multimedia's web site and see for yourself. **





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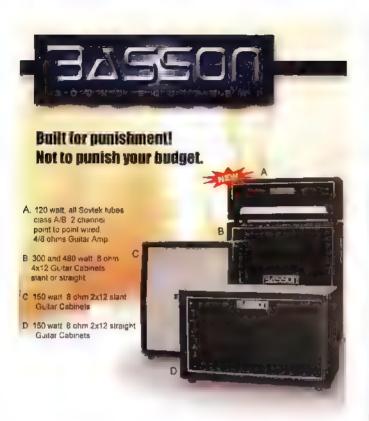
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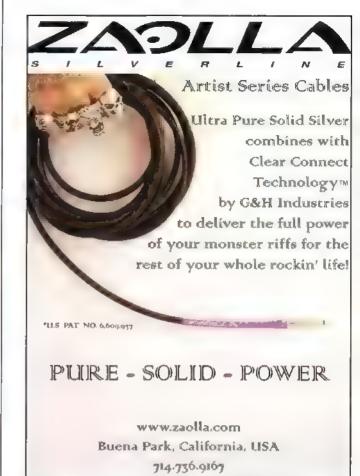
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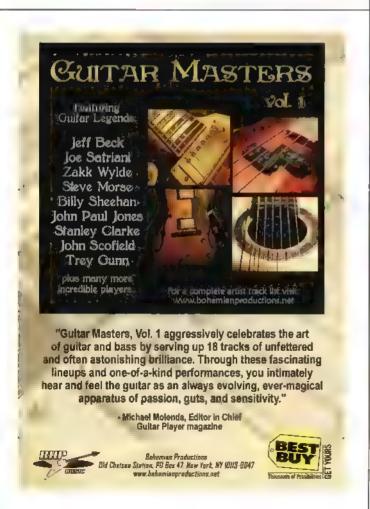
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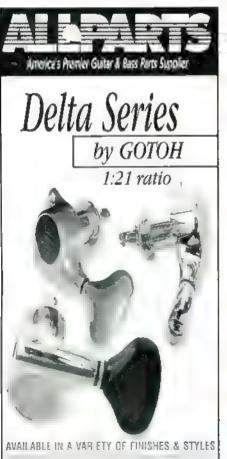




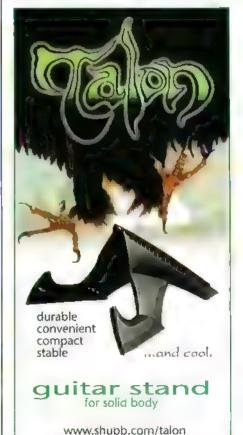












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NEW EQUIPMENT the newest and coolest



BBE Sound

Mind Bender and Soul Vibe pedals

BBE Sound's new Mind Bender and Soul Vibe pedals recreate classic vibrato, chorus and phaser/rotary-speaker effects. The Mind Bender is a dual-mode analog vibrato and chorus pedal patterned after two rare vintage pedals and built on a Bucket Brigade Delay (BBD) circuit. Its features include a vibrato/chorus mode switch and controls for speed and depth controls. The Soul Vibe is an analog pedal based on the Uni-Vibe rotary-speaker effect made popular in the late Sixties and early Seventies by Jimi Hendrix, David Gilmour and Robin Trower. It has controls for speed and intensity. Both pedals have true hardwire bypass and a nine-volt DC input.

List Prices: Mind Bender, \$209.00; Soul Vibe, \$189.00

BBE Sound, bbesound.com

Schecter Guitar Research

Porl Thompson Signature Model

Cure guitarist Porl Thompson, a long-time semihollow player, was drawn to Schecter's Corsair model, and it subsequently became the basis for his new signature model The most striking aspect of the Thompson Signature is the wild tattoo art graphic by U.K. artist Kev Grey, which covers the entire face of the maple body in stark black-andwhite contrasts. The gultar has a three-piece mahogany set neck with a 24 3/4-Inch scale and an ebony fingerboard highlighted by Thompson's X signature at the 12th fret. The pair of Seymour Duncan Designed HB-101 humbuckers can be split with the pull-to-tap tone control. A Bigsby vibrato with custom "rocker" Tune-O-Matic bridge is standard equipment.

List Price: \$1,149.00 Schecter Guitar Research, schecterguitars.com



Kerly Music

Kerly Strings

Kerly Introduces four new sets of strings: Sinister Strings Nickel Wound Electric Guitar Strings 7 String, Kerly Kues Nickel Wound Electric Guitar Strings Jazz Light, Earthtones 80/20 Bronze Acoustic Guitar Strings and Stainless Steel Bass Strings. Kerly's repetitive hot/cold tempering process reduces micro cracks that cause tonai loss and premature breakage, and it also helps prevent buildup of dirt and corrosion to give strings longer life and better tone. All strings are available in popular and custom gauges.

List Prices: 7 String Heavy, \$16.95; Nickel Wound Strings Jazz Light, \$14.95; S-String Bass Strings, \$52.95 Kerly Music, kerlymusic.com





Roland VG-99 V-Guitar System

Roland's VG-99 V-Gultar processor has three powerful processors at its core, plus expressive performance controls such as a ribbon controller and dual D Beams, all of it contained in a housing that can be used onstage, on a table top or in a rack. The VG-99 contains a range of guitar, amp and effect models. Models can be active simultaneously or dynamically switched or blended. The switching behavior between virtual guitars and/or amps can be managed via foot controllers, the unit's controls and picking dynamics. The VG-gg has a guitar-to-MIDI converter for direct connection to keyboards, sound modules and soft synths; a digital output and a USB port for audio and MIDI connection to computers. The VG-99 also boasts an intuitive onscreen patch editor.

List Price: \$1,399.00 Roland Corporation U.S., rolandus.com



Rothstein Guitars **Voodoo Tone Monster Prewired Harness**

The Voodoo Tone Monster Prewired Harness is a drop-in electronic assembly for Strat-style gultars. The prewired harness comes loaded with your favorite pickups and features series/parallel switching, passive midrange controls and copper shields for noise reduction.

List Price: Starting at \$300.00, with pickups Rothstein Guitar, guitar-mod.com

Krank Amplification Krank Rev Jr.

Krank's Rev Jr. Mini Stack is a studio-quality 20-watt all-tube dual-channel head with boost switch and active tube-driven effect loop. Its tube complement features two 5881s and three 12AX75. The 1x12 solid poplar wood cabinets utilize the same construction build as their big brothers, the Rev and Krankenstein 4x12 cabinets, and they are capable of handling a 100-watt head as well, for times when you need or want to play loud. The Rev Ir. is sulted for environments such as intimate clubs, backstage, studio and home, where volume and space can be an issue.

List Prices: Full stack, \$899.00; half stack, \$699.00

Krank Amplification, krankamps.com





WELCOME TO THE JANGLE

Goodsell 33 Custom 1x12 combo

BY TERRY BUDDINGH

ICHARD GOODSELL got into the : amp-building business almost by accident. He used to repair and rebuild vintage keyboard instruments, and like many organ refurbishers, he dismantled old Hammond organs for spare parts (the legendary Hammond B-3 shares many parts with less-valuable Hammond organs) Many of these scrapped organs contained small EL84-equipped power amps, and as the amp pile grew, Goodsell began experimenting with various mods that would transform this unneeded scrapmetal surplus into guitar amps. These first converted amps quickly became word-of-mouth favorites on the Nashville scene, and the demand for his amps soon outpaced his organ repair business. Before he knew it, Goodsell's amplifier company was born.

FEATURES

THE BEAUTY OF the 33 Custom's design is its stripped-down simplicity, and the enabling force behind that simplicity is Goodsell's favorite

output tube: the EL84. These potent pentodes are exceptionally easy to drive, requiring less input signal to reach full power than other popular guitar amp output tubes. That means fewer preamp stages are needed, thus simplifying the design. Thanks in part to the amp's simple one-knob tone control, only one preamp gain stage is required to drive the 33's four EL84s to full power.

The 33 Custom's preamp is essentially identical to Goodsell's first model, the Super 17 (which has two EL84s). Like that model, the 33 Custom is available as a head or a combo, with optional reverb and tremolo. The combos are available in 1x12, 2x12, or 2x10 speaker

configurations, and with a variety of speaker choices. My review combo sported a single 12-inch Celestion G12H Heritage speaker and reverb and tremolo. Its birch plywood cabinet is covered in tweed; other coverings and colors are available.

PERFORMANCE

THE 33 CUSTOM has two inputs: they're simply tied together with a resistor network and configured like the inputs on a typical blackface Fender amp, with the second jack being a bit more attenuated than the first jack. For clean Strat tones, I plugged into the attenuated input, cranked the gain knob up about a quarter turn and found a dynamic sweet spot with the amp's volume knob backed off about a quarter turn from full. The 33 Custom responds exceptionally well to subtle changes and inflections in picking and attack nuances, as well as volume and tone control changes on your guitar

But what's even more exceptional is its balance and texture. The amp, cabinet and speaker blend together perfectly for an exquisitely



CORRSELL 33 CUSTOM 1x17 COMED

LIST PRICE: \$2,799.00 (as tested, with reverb and tremolo option; other configurations available)

Goodsell Amplifiers, superseventeen.com

POWER OUTPUT: 33 watts

SPEAKER: One 12-inch Celestion Heritage Graff (other speakers available)

CHANNELS: One (two

FRATURES: All-tube cathode biased output stage. 12-gauge aluminum chassis, terminalistic construction, FRT and Sprague electrosytic capacitors, Mallory 150 metal zed-polyester signal capacitors carbon-film resistors, solid-core cloth-covered wire, cramic tube sockets three-spring reverb tank, cooling fan, Hayboar output transformer.

CONTROLS: Gain, Volume, Tone Reverb, and Tremolo Speed and Depth

CABINET: Tweed-covered birch plywood with threaded inserts for back panels (other coverings and colors available)

TUBE COMPLEMENT: Four 12AXEH preamp tubes, four EL84EH out put tubes, one 5U4G8EH rectifier tube (all tubes by Electro-Harmonia)

POOTSWITCH: Singlebutton, tremolo on/off (Included) balanced tone from top to bottom. There is a complete absence of the awkward-sounding frequency-response lumps and dips that plague many small combos.

But the amp's most outstanding characteristic is its incredibly refined and finely detailed texture. Simple chords ring with a sweet velvet-like jangly shimmer that morphs into a "Plexi"-like crushed-glass grind as you increase the gain, Switching to a Les Paul provided even stouter overdriven textures, and even with the gain and volume knobs fully cranked, the tone remained exceptionally detailed and focused, with a controlled low-end thump and again with that finely detailed textured complexity that's spread evenly from top to bottom

Reverb and tremolo lovers are in for a treat, too. Goodsell's reverb sounds broader and more spacious. warmer and more roomlike than a Fender's. It's perhaps more evocative of a studio plate reverb. with a texture that is refined and smooth rather than spiky, sprolngy and splashy. The tremolo circuit modulates the output-tube grids. producing a surprisingly strong and solid-sounding tremolo with a round and rich texture. Together. the reverb and tremolo combine to produce a luscious warble that's evocative of a Leslie speaker, which is perhaps a nod to Goodsell's organ repair background. Again, it's simply another example of the synergy that makes a great amp, and why the 33 Custom is truly exceptional

THE BOTTOM LINE

THE 33 CUSTOM'S exceptional dynamic response and touch sensitivity make it stand out from the boutique crowd, and its fine-tuned balanced and refined tone and texture fully embody the seasoned-to-perfection quality that virtually defines the boutique category. It's hard to stand out from the crowd when subtlety is your game, but the 33 Custom proves it's possible and well worth the effort.











HOLLOW VICTORIES

Breedlove Atlas ABJ25/CR5 Plus and ABJ25/CM4 acoustic bass guitars

BY J.D. CONSIDINE

PYNATURE, the acoustic bass guitar asks the impossible. Its design attempts to marry the comfort of a bass guitar with the acoustic presence of a double bass. While its body is small enough to feel like an electric bass, it tends to lack low frequencies, and its larger-than-usual sound box can make the instrument uncomfortable to play. Most trouble-some is that, when plugged in, some acoustic four-strings leave you wondering, Where's the bass? Others sound so much like a standard solidbody that they beg the question, What's the point?

The acoustic basses in Breedlove's Atlas line do an admirable job of balancing these compromises. Blessed with the eye-catching looks and the solid feel of high-end acoustic guitars, the ABJ25/CR5 Plus five-string and ABJ25/CM4 fretless four-string underscore how to bring acoustic quality to amplified instruments.

FEATURES

APART FROM THE frets and number of strings, the CM4 and CR5 are, from a structural standpoint, similar, Each 34-inch-scale bass has a soft cutaway body shape with a solid cedar top; the five-string has a back of solid rosewood. while the fretless sports one of solid mahogany. Although both bodies are described as "jumbo deep," the depth of each is scaled from four inches at the heel, where the neck joins the body, to five inches at the tail. The CM4 has dark tortoise binding on the body and neck, while the CR5 uses cream-colored Ivoroid, and each has an abalone rosette around the sound hole.

Each sports a mahogany neck with a rosewood fingerboard; the five-string has 23 frets, while the effective playing range of the fretless is an octave plus a major seventh on each string. The neck width is identical, giving the CM4 slightly wider string spacing (9/16 inches at the octave marker, versus 7/16 inches for the CR5). Both basses have gold Grover tuners and are equipped with D'Addario phosphor-bronze acoustic bass strings (.100, .080, .065 and .045, with a .130 B string on the CR5).

Finally, the two basses have piezoelectric pickups with Fishman electronics; the CM4 has a Classic 4 active EQ, while the CR5 has a Classic 4T, which includes a built-in tuner optimized for five-string use.



PERFORMANCE

BASSES THIS BEAUTIFUL practically beg to be played, and both Breedloves sounded great straight out of the case. The CRS's unplugged tone is particularly sweet, with a slightly twangy tone to the upper strings and clear, well-articulated lows on the E and B.

Unlike some acoustics, where reaching around the oversized body leaves you feeling like you're doing an impression of a pregnant woman scratching her belly, the Breedloves feel no bigger than acoustic guitars (situating the strap button on the lower side of the heel was a help). Plugged in, both basses had an impressively large sound, with the expected bright mids offset by hig, woofy lows. Neither would be my first choice against a downtuned and distorted Dean, but they worked perfectly with acoustic guitar and piano, maintaining a clear space in the mix and allowing busy passages to cut through with minimal effort.

Plugged into, the two basses revealed their some differences clearly. Obviously, the fretless CM4 doesn't deliver as much bottom as its five-string cousin; instead, it has a round, warm tone that emphasizes the growl of the roundwound strings against the fingerboard. It sounds great either dry or chorused, but it's not a bass for neophytes, as the only marking are a few dots on the neck binding, corresponding to where the neck dots would be on a standard bass.

The CR5 is more well rounded, tonally. Thanks to that rosewood back, it has enough low-end fat to fill out the sound of an "acoustic" ensemble. That said, the mid and upper frequencies are no less present. Playing with a pick adds strong midrange punch, while popping worked unexpectedly well, thanks to bright, well-focused transients.

THE BOTTOM LINE

BETWEEN THEIR GORGEOUS looks and rock-solid craftsmanship, either Breedlove acoustic bass would be a worthy addition to your bass arsenal. The CR5 is slightly more expensive but much more versatile and great fun to play. And while I love the growl and feel of the CM4, it's recommended mainly for players with fretless experience.

GOOD SOUND AND BOOM SHO QUITAR FREE AT MIDRANGE NARROW STRING SPACING ON CRS; FEW FRET MARKERS ON CM4

Astonishing "Insider" Short-Cut Secrets To Total Mastery Of Your Guitar Finally Revealed By Notorious Studio "Secret Weapon" Who Scares Other Professionals... By Quickly Turning Even 12-Year-Old Rookie Into Monster Shredders and Jazz Fusion Maestros Almost Overnight!

You'll go even further, faster, if you already have some chops. Until now, this sought-after pro only shared his "learn it now, blow away other musicians tonight" secrets of killer soloing and super-speed shredding with a handful of lucky guitarists who could afford his outrageous fees. Now, with the sudden release of this incredible information, you can take your guitar skills from wherever you are now to respected mega-skilled star status in a stunningly short time.

Best of all, you can check it all out for FREE If you like.

(Dateline: Hollywood, CA) If you've ever dreamed of breaking away from the pack, and quickly mastering the guitar at a level that blows away even hardcore professional musicians... then this is gonna be the most exciting message you ever read.

Here's why: One of the most sought-after pro guitarists in the music biz has finally agreed to share the amazing "speed-mastering" shortcuts that other guitarists have paid a fortune to learn from him.

And some of these pro's are pissed off that he's revealing these secrets to players outside the music industry. They don't want guys like you to know that the skills behind their killer licks and awesome fluid playing... are actually easy to master. Once you have the shortcuts. (Some of these veterans feel their careers are now threatened.)

These are the secrets that can take any player at any level... and launch you into a whole new world of amazing skills that will leave other guitarists slack-jawed. You wanna shred so fast your fingers blur... and yet never miss a note, even while you're hitting the kind of scales most players fear? You wanna burn through fresh, powerful and nasty solos that people remember for the rest of their lives? You want the kind of permanent chops that earn instant respect... and make playing fun again?

And you wanna be able to begin using your new skills tonight, in the heat of a performance?

Well, guess what? It can all be yours, faster and easier than you ever dreamed possible. Because these shortcuts work for anyone — whether you're a garage-level rookie preparing for your first gig, or a veteran player who's hit a stale plateau and desperately needs to shake out the jams.

That's right. No matter where you are now, skillwise... you can quickly and easily master the headturning chops and skills of the best guitar slingers out there, in any style. Rock, jazz, country, R&B, rap, you name it. All the truly killer skills and abilities will be yours

It's all about the shortcuts.

Here's the story: Tony Burnett is one of a handful of "in demand" studio guitansts who get all the top gigs. (He's been called the "secret weapon" behind the coolest playing ever recorded.) And he's freaking expensive, too. He's been shuttled between New York and LA to back up today's hottest Grammy-winning artists... "gone platinum" mega rock stars... and even an "Album of the Year" winner who insisted on using Tony's astonishing

speed-riffs to help "punch-up" the sound Superstars will delay recording until Tony has time to play on their tunes. So you know he has taste, wicked licks, and a cunning "bag of tricks" that keep him at the top of the game.

But be's also a sbred master. While playing with the 90's shredder band "XYZ", he got to trade licks with Yngwie Malinsteen on stage (after opening for him) They also opened for the hottest touring bands, like Motley Crue, Ratt, LA Gunns, and Dokken. As a kid, Tony completed the entire Guitar Institute of Technology program, just to get his pro chops up to speed — 18 months of 18-hour days never letting the guitar out of your hands.

And he's now the most sought-after (and expensive) teacher in the LA area. Because he can take a raw 12-year-old kid... and have him soloing in jazz fusion modes in just a few weeks. Vicious, tasty, and absolutely Mahavishnu-quality lead guitar.

So just imagine what he can do for you and your

"I'm absolutely amazed! The gigs are lined -up for the next six months, yeah the best gigs in town too and the money is unbelievable! I've literally doubled my income in a flash. I just landed some rare 'studio-work' for the first time. Thanks again!" -- T.W. Fiefer

already bad-ass playing. This will change your life. Immediately.

Even more amazing... the skills he reveals are so simple, you can include head-turning tricks in your very next solo tonight at a crowded gig, with total confidence and fluidity. (Check out the testimonials from real players on the next page) Again — rock, jazz, country, pop, rap, any style you're into just explodes and comes alive in your hands.

And you are suddenly *the* guitar stanger in your town. Other guys will wanna go home and burn their instrument in frustration. You will *own* the clubs you play in.

And dig this: You can, if you like...

See Everything For FREE!

Here's what we've got for you: The second Tony agreed to share his secrets, we booked recording time at a Hollywood-quality recording and videotaping studio.

And we videotaped him revealing ALL his secrets to quickly mastering the guitar. Everything — including...



Tony Burnett is one of today's hottest guitar instructors. He regularly takes new rookie players and quickly turns them into lead shredders. Now his simple speed secrets to awesome lead guitar can be yours!

- The sbortcut music theory tricks he uses onstage and in the studio, which guarantee you can sit in with anyone of any skill level... and trade licks with them with total confidence. Don't waste a second learning anything complicated that you'll never use — instead, Tony shows you ONLY what you need to know. Best part: It's easy, the way he teaches it!
- Everything you need to know to play over any changes — including simple and easy ways to burn through advanced scales that frighten other guitarists. This is sudden expertise that most players never dream they can attain in a lifetime... yet you'll be soloing with total fluidity almost overnight
- How to tbink "melodically", just like a pro the
 one trick that separates the really talented players
 (who make each solo sing and complement the
 tune) from the wannabe's (who butcher solos with
 the same old backs over and over, because they
 can't think out of the box). This trick alone will
 launch you into a whole new level of killer playing.
- Simple finger/hand tricks that will have you playing faster instantly.
- The brilliant "X factor" that allows you to quickly master the coolest licks you'll ever use .. and most of them will be unique your own personal guitar "signature" This kind of strategic soloing is so simple , you'll kick yourself for not figuring it out on your own. But almost no one ever does figure it out until they're shown the technique by a pro like Tony (Priceless stuff that will change your life on the spot.)

And a ton more: Tapping tricks you can use tonight to sound like Eddie Van Halen or Joe Satriani . . fluid staccato and legato tactics that give you instant funk credentials... sweet picking motions that automatically double your speed the first time you use them... how to tune on the fly (forget about perfect pitch nonsense here's all you need to know)... plus pro decision-making tips so you know bow and when to plug new tactics into your playing for maximum effect!

It just goes on and on. Blissed-out scales, wicked note grouping tactics, the art of connecting fragments of solos automatically, gorgeous harmonics, advanced muting and volume tricks, classical tapping that would make Mozart shiver, and tons of variations that will instantly give you a..

Unique Killer Sound!

Plus, Tony shares his own warm up tricks. He is famous for helping pro's with hand problems from playing "too much" - so that they can play two and even three gigs a day with total fluid comfort. If your hand has ever frozen up after hours of hard playing, or felt joint pain, this is the answer to your prayers. It's now simple to warm up, and use just a few easy tricks to ensure that you are pain-free and on top of your game for bours and bours in a row. This is huge, life-altering info for working musicians.

You also get a complete workbook (translated into TAB if you don't read music) that expands everything. Written down like this, even the scariest lessons come alive, in simple and easy-to-master ways. This is the work of the best teacher in the game, who specializes in taking even rookie kids and turning them into shred monsters almost overnight.

It's all included on this special 2-DVD package called "Killer Pro Soloing". Each DVD is over 90 minutes long, and we shot it so you get Tony's undivided attention. You can quickly learn everything he's teaching. There's never been ANYTHING like this in the history of guitar for players outside the music industry.

Even better, with DVDs, you can rewind any time you need to, and space the lessons out to match your schedule. You can blow through it all in one night, or work through it more slowly. Your choice. This guarantees you learn it all, at your pace.

But even the most advanced professionals agree: Tony

is the best thing to happen to guttarists who want to master the instrument, fast,

And he put it ALL down on these recordings.

How much? A drop-dead bargain. Tony's non-negottable fee for private "work-shop" lessons is a minimum \$1,000 for each 2-hour session. What you get in this special package is worth \$1,500 in private lessons - it's packed with all the tricks, tactics, tips and shortcuts that he's learned from 15 years at the top of the music scene.

But you're not even gonna pay a fraction of that amount. Nope. Because Tony has agreed it's high time that even musicians outside the "LA/NY Music Industry" deserve to learn this stuff... and he doesn't want any player shut out because of price.

So you can have the entire package for just \$97. But you don't risk a penny, because you're covered by a ...

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There's just one small problem: You must HURRY! We've only created a limited number of these packages... and we aren't sure when we will have more. So it's important that you order right now, while we have them in stock. If you wait, you may miss out.

Here's what to do now: Use your credit card and call 1-800-316-5871. Tell whoever answers you want "Tony's Killer Pro Soloing Package", and they'll take care of you. If the number is busy (we're getting swamped with calls) keep calling back.

Or, if you prefer to pay with check or money order (payable to OHP), clip and fill out the "Priority Order

Form" below and and mail it with your payment to:

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P.S. One last thing - we will include a bonus DVD when you order today. We videotaped Tony actually giving a full lesson to a student... so you can see exactly how quickly he installs his secrets in a willing musician You'll also witness some of the most wicked pro-level licks you've ever seen taught, as well as a full lesson's worth of insane techniques you can use immediately in your suddenly-advanced soloing. It's killer stuff... and it's yours FREE. To keep, even if you ask for a refund later. But you must order today.

P.P.S. Oh ... and check out what guys who KNOW are saying about "Tony's Killer Pro Soloing" video package. "Tony's approach is so fresh, you'll unlock your hidden talent in a flash! - Steve Alvaro, San Diego Area

"Tweak your playing in a hurry, Incredible speed tricks and short cuts." - Patrick McKenna, Riverside

"I learned two of the coolest secrets and wow!" - Guy White, Assoc. Marketing Rep.

"Tony's got this stuff down and can show anyone how to quickly master it." - Devon Curtis, Intermediate Student "I'm tons faster and it's impressing the hell out of a lot of people." - R. Zahn, Milwaukee, WI

"I've finally got the chops. My friends can't believe it, Best thing is that it only took a few days." - R. Staab, Phoenix, AZ

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"You'll be blown-away, when you see your skills 'sky rocket' Rock-on! - Ahe Dorn, Plant Manager

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"This guy is an amazing rock guitarist and teacher" ---Loren Scott, Pro Drummer

one of the best instructors any guitar player could ever study with! "- Rob Plafcan, Murrieta, CA pro guitar player "Easily adapts to all styles of music. This instruction is excellent for any level of player." - Jack Heskett

"If you want to play fluid, wicked-fast gustar AND do it with complete physical comfort, Tony Burnett's instruction is the ONLY way to go!" - Rex Hull, Murrieta, CA bass and guitar teacher

Temecula, CA pro guitar player

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BUILT TO DESTROY



Dean Michael Schenker Performer MSP and Exotica MSE acoustic-electric guitars



BY CHRIS GILL

Michael Schenker may be best known for straddling a black-and-white Flying V, but from the early UFO track "Time on My Hands" to his numerous volumes of solo instrumental Thank You albums, he has taken opportunities to display his technical prowess as an acoustic player.

Dean Guitars recently introduced a pair of acoustic-electric models that pay tribute to the unplugged side of Schenker's personality: the Michael Schenker Performer MSP and the Michael Schenker Exotica MSE. Both models feature a striking black-and-white custom graphic finish with an asymmetrical V motif, a cutaway body shape and a 25 1/4-inch scale The Exotica offers a slightly more upscale experience with its built-in tuner, larger body and deluxe leather case.

FEATURES

THE MICHAEL SCHENKER PERFORMER flaunts the sexy curves of a grand concert guitar, while the Exotica features

cert guitar, while the Exotica features the more voluptuous proportions of a jumbo acoustic. The models are constructed from different materials as well: the Performer has mahogany back and sides; the Exotica is built from maple. Both guitars share a select spruce top, 21-fret mahogany neck with a comfortable C-shaped profile and rosewood fingerboard, a 15/8-inch-wide nut, a large shark-fin-shaped bridge with a compensated saddle, an invoroid rosette with a custom-designed graphic pattern, and Grover tuners.

The Performer features Dean's FTE-4 system, which offers treble, middle and bass sliders that boost or cut frequencies up to 12dB, presence and volume knobs and an easy-access battery compartment. The Dean Prener LC system installed in the Exotica is more deluxe. boasting a chromatic tuner, separate sliders for presence, treble, middle and bass, and a volume knob. The Performer's 1/4-inch output jack is mounted to the side of the guitar (not through the endpin jack like on many current acoustic-electrics), while the Exotica comes with side-mounted XLR and 1/4-inch iacks.

A quick peek inside these guitars reveals top-notch materials. The contrasting-colored body and fingerboard binding blends seamlessly with the wood surfaces, and workmanship and detail are well above average for

guitars that sell under a grand. Both Schenker models look, feel and play like custom instruments

PERFORMANCE

THE SMOOTH, GLOSSY FINISH certainly looks distinctive and cool, but fortunately it's also lightly applied, so the paint doesn't weigh down the top. Unplugged, both models produce exceptional volume and lively response, with the larger Exotica model providing appropriately bigger sound and more bass-heavy tone. The Performer is a great rhythm instrument that produces a hearty chug when you strum the strings, and you can really hit it hard before the onset of "acoustic overdrive"

Plugged in, the Exotics and Performer deliver crisp, bright, aggressive tones that are perfect for playing picked, single-note lines. The pickup systems produce the percussive "clack" that characterizes most piezo systems, but rockers like Schenker have turned this into a positive attribute by using it to accentuate pick attack and note articulation. Even though both models have full-depth acoustic bodies, they can be amplified quite loudly before the onset of feedback

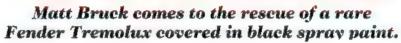
The deep cutaway provides excellent access to the highest frets. Both models have surprisingly thin frets, but this actually makes it easier to play fast, precise lines. While neither model feels like an electric, both offer low action and boast comfortable playability that won't intimidate or put off players accustomed to electrics.

THE BOTTOM LINE

ACOUSTIC PURISTS MAY frown at the Dean Schenker models' graphic finishes (unless they're ready for a mixture of glam and folk rock), but in unplugged and amplified situations, these guitars hold up as well as their mellow, earth-hued brethren Still, chances are pretty good that anyone picking up a Schenker model is more likely to jam to "Rock Bottom" than something by the Soggy Bottom Boys, If you're searching for an acoustic that won't look out of place with a black metal band but still sounds good enough to play "Black Water" by the Doobie Brothers, the Dean Schenker Exotica and Performer are the only ways to fly.



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QUESTION FOR MATT BRUCKP

Get an answer and win free gear! Simply email your question to Matt at teched@gultarworld com. d your question is published, you'll receive a Planet Waves Guitar Accessory Pack valued at Soo. Include your full name and malling address.



N THIS MONTH'S Tech Education CD-ROM segment, I demonstrate the proper method for installing new preamp tubes in amplifiers. New preamp tubes can make a dramatic improvement in an amp's overall performance. And unlike output tubes, preamp tubes do not need bigsing or any other adjustments when they are swapped out. All that is necessary is to know how to properly remove the old ones and install the new ones. Watch the video on the CD-ROM for the full procedure on how to do it.

I am trying to decide whether or not to recover my Sixtles Fender Tremolux amp. I bought it In 1987 and it had been spray painted black, I don't want to sell it right

now, but would recovering it add to or detract from its

> -Robin Stehwien Independence, MO

That's a rather soughtafter amp you have and worth good money in original condition, especially if it was originally covered in blonde vinyl. If it were mine, I would experiment with gentle paint solvents to see if the paint can be removed from the original vinyl. I've done this before with several vintage amps that had been spray painted. It

didn't always work out as I had hoped, but when it did. I was extremely pleased to be the proud owner of a sought-after vintage amp restored to original condition. It's worth a try before you pursue recovering.

If you do decide to recover the amp, here's some good news: Fender makes replacement vinyl for almost all of its vintage amps and sells it through its dealers. Keep in mind though that any time an amp like yours is altered from its original state, its value diminishes somewhat. While the Fender replacement vinyl is a great benefit for everyone who wants to restore a vintage amp to its original aesthetics, it's no replacement for the original when it comes to the vintage market.

* * * * * Since you are the man when it comes to the Peavey 5150, I have a question: how do you run the amp on the Lead channel or in

Crunch mode and keep hiss and onise under control? Flove the tone I get out of this amp and don't want to muzzle it -Sherm Mehlhoff Reno, NV

Noise is an inherent byproduct of highgain amp designs. For better or worse, you have to deal with hiss and noise if you use an amp with high levels of gain. That said, the best way I've found to control amp noise is with a noise gate inserted into the amp's effect loop. Many models of noise

gates are available, but one that I like is the MXR Smart Gate, because it harnesses noise without compromising tone or cutting off sustain. You can get more information about it at jimdunlop.com.

MXR Smart Gate

I have a brand-new stock vintage Marshall cab with four 16-ohm Greenbacks. I want to try out other speakers in it. I have two eight-ohm Electro-Voice speakers | want to put in the bottom. Can I do this with the two 16-ohm speakers in the top? If so, what impedance setting should I use on my Marshall DSt50? Also, do you know of any companies that sell empty axia cabs that I

can put my own speakers in?

-Craig Jahns Englewood, CO



I wouldn't recommend the speaker configuration you've described. Wiring these four speakers in any of several configurations would produce mismatched impedances between the amplifier output and the speaker cabinet. Amphifiers operate on four, eight or 16 ohms impedance, and all manufacturers recommend that you match amplifier outputs to the speakers they drive.

As for speaker cabinets, several companies produce empty 2x12 cabinets. Two that come to mind are Mojo Musical Supply (mojomusical supply.com) and Reeves Amplification (reevesamps .com/cab). You'll find numerous others if you do a little online research. And don't forget to search on eBay, which is a great resource for empty 2x12 cabs.

* * * *

A few issues back, you answered a question here about putting active and passive pickups in the same guitar. When I recently changed the pickups in my Les Paul, I decided to go this route. I declined to use a preamp for the passive pickup when It was installed, and to everyone's surprise at the guitar shop, the guitar sounded great, I have an EMG-81 in the bridge position and a Seymour Duncan Alnico II Pro humbucker in the neck position.

I just wanted to let you know that it worked out fine for me. The other guitarist in my band, Synisthesia, has a similar setup, and our bassist will soon switch as well Thanks for the great advice.

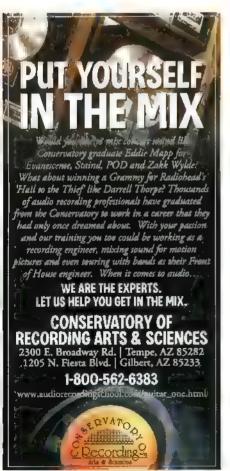
> -Ryan Blades via email

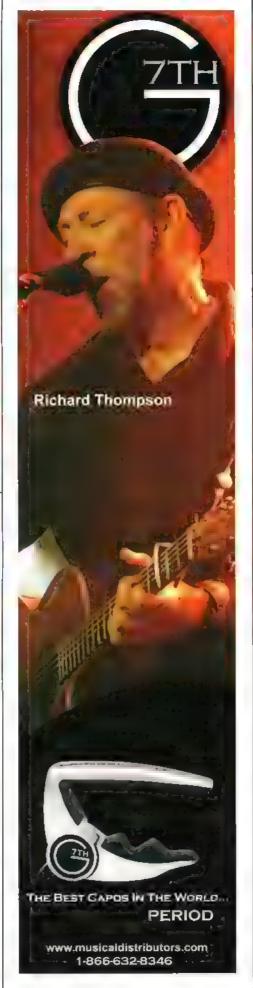
Hey, Ryan, thanks for sharing that with me. I'm thrilled that my advice worked out so well for you.













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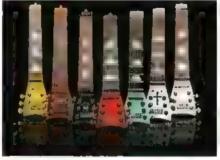
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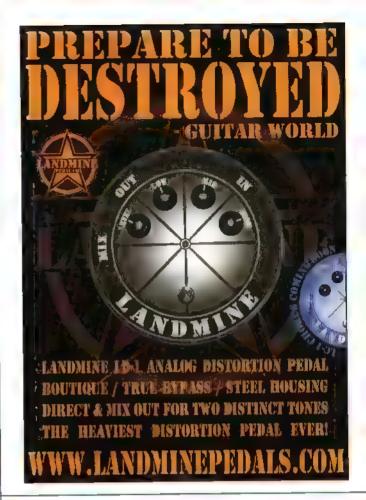
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THE SPAGHETTI INCIDENT

Brand New's Jesse Lacey talks about his tangled pedal layout and his proficiency at correcting his mistakes.



>> DESIGN PHILOSOPHY "I use a lot of pedals onstage because we like to get our sounds as close to the record as possible and our last record is really effects heavy," Brand New guitarist Jesse Lacey says. "A lot of what I play through depends on what's working for me at the moment. My pedal board gets trashed and remade every night, so there's no real order to what I'm using. Often, I'll break an input jack or something and have to replace that pedal with something similar."

>> CONTROL ISSUES "The way I've got my pedals laid out right now is a nightmare," Lacey admits. "I tend to use my A/B, Rat and Delay pedals the most, so they're on the right-hand side of my board. The pedals on the left are the ones I use a little less." The result of this arrangement is that Lacey's cabling resembles a jumble of black spaghetti. "I'm getting an Axess Electronics MIDI system built, and when that's done most of my pedals will be in a rack and I'll be running them all off a switcher. But until then, this is my set up, and it's terrible!"

Although Lacey has perfected the art of nailing two pedals simultaneously, he sometimes does so when only one pedal is the intended target. "I often inadvertently hit two or three pedals at the same time and end up having to



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switch two of them off immediately," he says. "But I've become very proficient at correcting my mistakes."

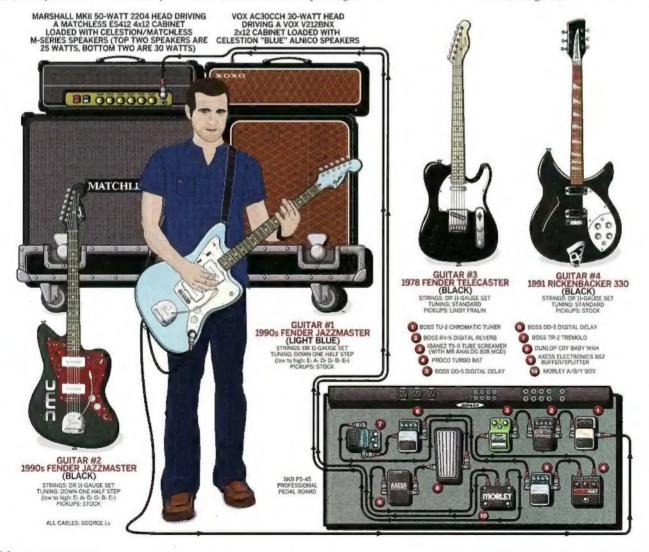
>> FAVORITE PIECE OF GEAR "The

Jazzmasters because I've really

formed a connection with them. Making the decision to play single-coil pickups all the time was also a turning point for me. They're much grittier sounding and a little offensive."

>> SECRET WEAPON "I don't really have any onstage, unfortunately, but we have a ton in the studio. My original Seventies Foxx fuzz/wah pedal is one. It basically makes a lot of noise and will take over all other pedals in a chain. It's too finicky to take on the

road, though," *





AMPLIFICATION

ADDICTS

Dimebay Darrell Abbott

Nergal - BEHEMOTH



Tok! Wartooth and Skwisgaar Skwisgelf DETHKLOK Matt Bachand and Jon Donals - SHADOWS FALL

Nick Hipa and Phii Sgrosso AS I LAY DYING







Morgan Lander and Tara McLeod - KITTIE

kvankamuseem - myspaeeeem/kvankaddee of 000-kišankeli